UNESCO

The Courier

DECEMBER 1986 - 8 French francs

BRAZIL
20th-century GIANT

A time to live...

Photo Michel Claude Unesco

A Million Minutes of Peace

As a contribution to the International Year of Peace, 48 countries from five continents jointly launched a "Million Minutes of Peace Appeal" on 16 September 1986, the International Day of Peace. In the following month, people of all ages and origins participated in the Appeal by offering "minutes of peace" in the form of prayers, meditation, personal messages and minutes of silence. In France the Appeal was launched at Unesco Headquarters in Paris in the presence of Mr. Amadou-Mahtar M'Bow, Director-General of Unesco (left) and Mr. Nikolai Todorov, President of Unesco's General Conference (back to camera), who is seen adding a feather to a "dove of peace" created by the French sculptor Nic Mazodier. The dove was then taken on a tour of French towns and cities for the collection of more symbolic "minutes of peace" feathers, before being brought back to Paris, where a ceremony was held on 16 October to mark the close of the Appeal in France. The Appeal ended world-wide on 24 October, when a round-up of the results achieved in the participating countries was presented to the Secretary-General of the United Nations in New York.

Editorial

Brazil, the largest country of Latin America, the fifth largest in the world (8.5 million km^2) after the Soviet Union, Canada, China and the United States, possesses more freshwater reserves than any other country. It is the "lung of the planet", producing one-quarter of the world's oxygen. Through it flows the world's largest river in volume and area of its drainage basin, the 6,500-km-long Amazon, which with its tributaries waters one-third of global timber reserves. Brazil also has fabulous deposits of precious and semi-precious stones, and is the major industrial and commercial centre of Latin America, with one of the highest growth rates in the world.

Brazil has also developed an original culture which respects the beliefs and customs of the different ethnic groups (some of which live much as their ancestors did when the Portuguese conquistadors arrived almost 500 years ago) which make up its population. The destiny of Brazil has also been shaped by the ethnic intermingling which is one of the country's most distinctive characteristics. Among the important manifestations of this culture, to take only three examples from the arts, are the sculptures of *o Aleijadinho,* who has been described as a "universal genius" and "the greatest artist born in America"; the architecture of Brasília, the first city of the 21st century, called by André Malraux the "first capital of the new civilization"; and Brazilian music, whose popularity at world level is rivalled only by that of the tango. Superlatives are unavoidable where Brazil is concerned.

This issue of the *Unesco Courier* highlights some of the most original and lesser known aspects of Brazil. We have excluded from our coverage problems which lie outside Unesco's fields of competence, and have attempted to dispel the stereotyped and in some cases misleadingly picturesque image of the country which may be propagated by the tourist brochure. For space reasons alone there are bound to be many gaps in the picture. Nevertheless, we hope that readers will be able to form a clear impression of a country which, through its dynamism, its vast wealth of natural resources, its commitment to progress, and its unfailing gaiety and good humour in the face of natural obstacles and serious demographic and economic problems, is the pride of a people who readily claim that "God is Brazilian !"

Editor-in-chief: Edouard Glissant

December 1986

39th year

A land of contrasts 4
by Thiago de Mello

Pilgrims of the Southern Cross 8
by Emile Gardaz

Brazil and its neighbours 11
by Eric Nepomuceno

Caribbean cousins 16
by Carlos Castilho

The African heritage
by Gilberto Freyre

Black theatre, Black consciousness 18
by Atico Vilas-Boas da Mota

Three continents, one people 21
by Carlos Rodrigues Brandão

Clothesline literature 27
Stories told on a shoestring
by Clelia Pisa

The concrete poetry movement 28
by Severo Sarduy

Music, the pulse of a people 29
by Tárik de Souza

'Cinema Novo' 33
A cultural revolution on the screen
by Paulo Antonio Paranaguá

Return ticket 37
The Brazilian arts make a 'come-back' to Portugal
by Fernando Alves Cristóvão

The Week of Modern Art, 1922 38
Seven days that shook Brazilian culture

Unesco and Brazilian literature 41

Art for children 42
A Unesco project

The wealth of a nation 43
Facts and figures

1986: Year of Peace/12 46
A tribute to Paulo Freire

Cover: Design based on an oil painting by Tarsila do Amaral, entitled *Workers* (1933, 205 x 150 cm), which is reproduced in its entirety in the centre of the page.
Photo © Brazilian Embassy, Paris

The Courier
A window open on the world

Published monthly in 32 languages by Unesco
The United Nations Educational,
Scientific and Cultural Organization
7, Place de Fontenoy, 75700 Paris.

English **Italian** **Turkish** **Macedonian** **Finnish**
French **Hindi** **Urdu** **Serbo-Croat** **Swedish**
Spanish **Tamil** **Catalan** **Slovene** **Basque**
Russian **Hebrew** **Malaysian** **Chinese** **Thai**
German **Persian** **Korean** **Bulgarian**
Arabic **Dutch** **Swahili** **Greek**
Japanese **Portuguese** **Croato-Serb** **Sinhala**

A selection in Braille is published quarterly in English, French, Spanish and Korean

ISSN 0041-5278
N° 12 - 1986 - CPD - 86 - 1 - 440 A

From the waters of the Amazon to the drought-stricken Northeast

by Thiago de Mello

BRAZIL, a country the size of a continent, covering an area of more than 8.5 million square kilometres, contains differences and contrasts within its geographical frontiers which shape the lives of its people and leave their imprint on society in each of its regions. An impressive variety of climates conditions local customs and cultural practices. Foreign travellers—even Brazilians—journeying through the country are inevitably and disturbingly struck with the impression that they are entering a different country when they move from one region to the next. This impression is softened only by the fact that a single language is shared by the people of very different cultures and ethnic groups who make up a nation which, by some historical and political miracle, has succeeded in remaining unified, and even united, as a federal republic.

The mountains of the Serra dos Orgãos in Rio de Janeiro, with their gentle, baroque contours, and the mineral-rich Serra da Mantiqueira, in Minas Gerais State (literally "General Mines"), in the central southern area, bear no resemblance to the flood-plains of the West or the green grasslands of the South, where the gently rolling pampas, swept by the keen *minuano* wind, stretch as far as the eye can see. Nor do they have anything in common with the long valleys where the coffee plantations abound, often decimated by frost since the temperature can fall to several degrees below zero, but where the fertile soil favours the development of the primary sector and the agricultural enterprises which play such an important role in the Brazilian economy. ▶

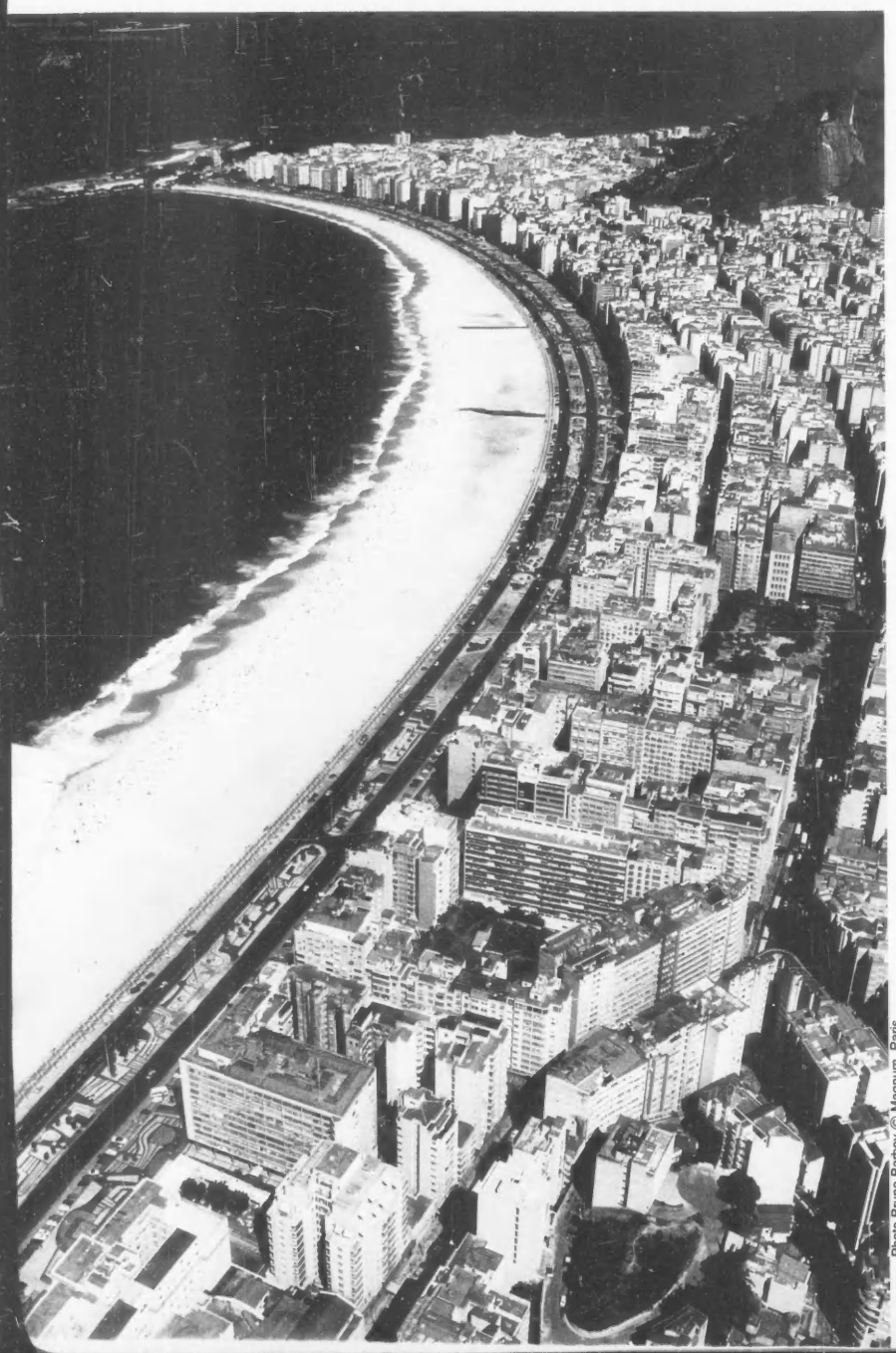


Photo Bruno Barbey © Magnum, Paris

Left, aerial view of the sea-front at Rio de Janeiro's Copacabana beach. With over 5 million inhabitants (1980) Rio ranks as Brazil's second most populous city (after São Paulo) and Latin America's third. (Its total population, including the surrounding metropolitan area or* Baixada, *is some 9 million.) Rio was the capital of Brazil from 1763 until 1960, when its place was taken by Brasília, and since 1975 has been the capital of the State which bears its name. Situated on the Atlantic coast in the* Sudeste *(Southeast), Rio plays a major role in Brazil's economic life as a leading industrial centre and busy port, but above all through activities connected with transport, commerce and tourism, especially during the annual Carnival.

Right, the Iguaçu Falls, in the State of Paraná, southern Brazil. A major tourist attraction, the falls are located on a stretch of the Rio Iguaçu (a Guaraní word meaning "Great Water") which forms the frontier between Brazil and Argentina, about 20 km above the point where the Iguaçu flows into the Paraná. The 275 cataracts, 60 to 80 metres high, are broken up by rocky vegetation-covered islets which spread out in the form of a horseshoe almost 4 km wide. Two national parks, one on the Brazilian side (some 200,000 hectares), the other on the Argentine side, constitute a vast reserve for the protection of the region's rich animal and plant life.

Photo Georg Gerster © Rapho, Paris

A land of contrasts

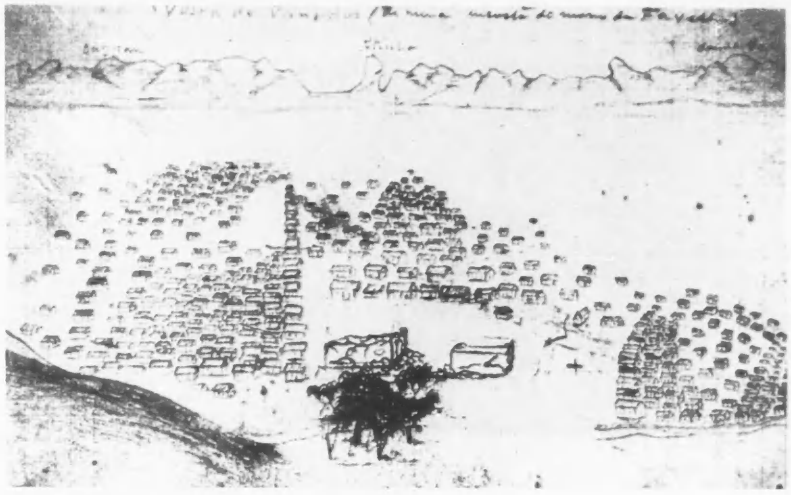
▶ The cold, ash-laden drizzle of São Paulo, which shrouds the largest industrial complex in Latin America and has entered into the soul of Brazil's most populous city, is a far cry from the gentle breeze that blows in the central *planalto* (tablelands), where stands the capital, Brasília. Around this city famed for the beauty of its architecture and urban planning stretch the *chapadões dos cerrados*, an area of flattened hills with stunted vegetation and scrub, where soya-bean plantations are steadily gaining ground. In the Northeast, a seemingly infinite green expanse of hemp-fields forms a shimmering sea which contrasts with the parched aridity of the stony badlands dotted with thorns; here, the heat is suddenly transformed by the caressing force of the wind that sweeps a coastline bathed by the blue waters of the Atlantic. Totally different again is the climate of the vast Amazonian plain, covered by dense tropical forest and criss-crossed with a fantastic labyrinth of rivers, where the winds can do little to moderate the damp heat that rises, like a swaying body, from the marshlands and the dry outcrops lit by the glare of the equatorial sun.

Brazil has no snow-capped mountains, no volcanoes, no deserts. But the multifarious, almost overwhelming contrasts created by nature make an even stronger impact because the country is so immense. The most striking contrast of all is undoubtedly that between the Amazon Basin, which contains the world's largest reserves of fresh water, and the sun-baked regions of the Northeast, where people and animals die of thirst.

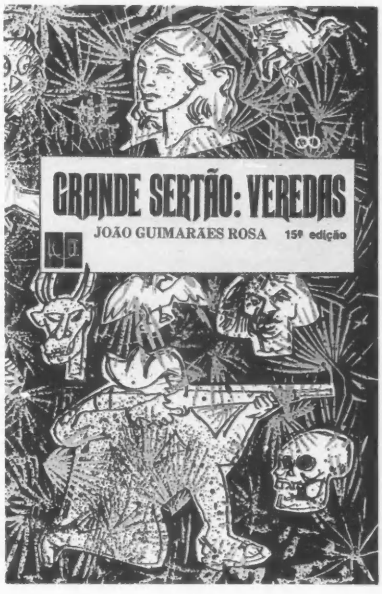
Drought is a calamity that since time immemorial has closed its burning grip, with implacable regularity, on the lives of millions of Brazilians who live in what is known as the "polygon of drought", which includes parts of the States of Minas Gerais, Bahia, Sergipe, Alagoas, Pernambuco, Piauí, Paraíba, Rio Grande do Norte and Ceará. In this region covering more than a million square kilometres, 15 per cent of the area of Brazil, live nearly 40 million people, more than one-third of the country's population.

The plight of the *Sertão* has always been a problem for rulers, scientists, politicians and for all Brazilians who are concerned with the lives of the people of their country. A long and sinister chronicle records the drought of the year 1710,

The Sertão is a semi-arid zone of Brazil's northeastern region, the Nordeste, the inhabitants of which are known as Sertanejos. The Brazilian writer Euclides da Cunha (1866-1909) wrote a celebrated book about this drought-ridden country, Os Sertões (1902; translated into English as Revolt in the Backlands, 1944), which caused a sensation when it was first published in Brazil. In this epic he denounced a government military campaign waged in 1896-1897 against a group of separatist religious fanatics led by a messianic figure known as Antônio "the Counsellor". Drawing right is from a notebook kept by da Cunha during the campaign in which he took part as official reporter. Below right, illustrated cover of an edition of Grande Sertão: Veredas (1956; The Devil to Pay in the Backlands, 1963), a work which won international acclaim for the Brazilian writer João Guimarães Rosa (1908-1967) and which, like other stories and novels by the same author, is set in the northeast highlands of Brazil.



Photos © Livraria Francisco Alves Editora



which lasted for two consecutive summers without a drop of rain, as one of the worst ever known. Another "great" drought in the hierarchy of misfortune lasted for three years, from 1777 to 1779. In the 1980s, when climatic changes observed since the 1960s are growing more severe, two long droughts have already been recorded, each lasting for more than two years. During the most recent of them, on the dry, cracked earth, among skeletons of cattle and the withered stumps of trees, starving children, women and men fought for a mouse or lizard. Drought does not only mean thirst: it means, above all, hunger.

But is there no water? Are there no rivers in the Northeast? Of course there are, many of them, and even some with a high flow-rate: the São Francisco, which the Northeasterners call *Pai Chico* (Little Father), the Paraíba, the Paranaíba and the Jaguaribe—in the State of Ceará—considered to be "the biggest dry river in the world". But alas most of these rivers dry up when disaster strikes this land which "seers" believe is cursed and will one day again be covered by the sea.

The gloomy prophecy in a sense comes true. The plight of the Northeast is not only due to drought, for after the long dry periods the rain always comes. At first it seems a miracle: in the space of a few days the *Sertão* turns green again, the red flowers of the *mulungos* open, the perfume of the *umburanas* floats on the cool air, springs rise afresh, and the green foliage of the *umbuzeiro,* the sacred tree of the *Sertão,* is reborn. But this apparent blessing soon becomes a curse. Suddenly the rains become torrential, and the scourge of drought is followed by the calamity of flood. Overnight the dry riverbeds fill with water and the rivers burst their banks, flooding towns and villages, wreaking death and destruction and bearing disease and despair. And yet the rainy season does not last long: some six months at most, a period that the people of the *Sertão* call the "green time". Then the vegetation begins to shrivel up, the bushes shed their leaves, the soil becomes dry once more and the sun again beats down in fiery strength on the *Sertão.* Drought repossesses its empire.

Long ago, scientists discovered the causes of the phenomenon: the wind regime, the region's orography, the composition of the soil and, above all, sunspot activity. We also know that in the *Sertão,* besides rivers, there are groundwater and rainfall. The solution, as Pinto Aguiar has pointed out in his recent book *Nordeste—o drama dos secas* ("Northeast—the Drama of Drought"), would be to locate the groundwater, channel the river- and rain-water and irrigate the land by building dams and regularizing river-flow.

The serious effects of drought hit the Brazilian economy as a whole, as well as the people of the *Sertão.* Fifty years ago, the National Department for Action to Combat Drought (DNOCS) was set up to cope with natural disasters. In the past few years a number of federal bodies have been working on scientific programmes, notably the National Space Research Institute, which is investigating the possibilities of using artificial rainfall on the *Sertão,* but this is an immensely expensive project and its implementation poses many problems.

Euclides da Cunha says in *Os Sertões* (a classic of Brazilian literature which has been translated into the world's major languages, as have Graciliano Ramos's *Vidas secas* and João Guimarães Rosa's *Grande Sertão: Veredas,* two novels about life in the *Sertão*), that "the *Sertão*-dweller is, first and foremost, robust". Perhaps. Undernourished but strong, primarily through his powers of endurance: he stays for as long as possible in the drought-stricken *Sertão.* When he reaches his last ounce of strength, he gathers his family together and "re-

CONTINUED PAGE 9

The capital of Amazonas State in northern Brazil, Manaus (right) stands 2,000 km from the sea on the Rio Negro, near its confluence with the Amazon, whose main tributary it is. From 1890 to 1920 the city (which was known as Manaos until 1939) enjoyed a boom generated by profits from wild rubber collected in the surrounding equatorial forest. Vast fortunes were made, and a luxurious opera house built in 1896 (at left of photo) became a symbol of the city's spectacular growth. With a population of some 615,000 (1980), Manaus is today a major administrative, commercial, industrial (electronics, chemicals, textiles, engineering) and tourist centre. Its free port is accessible to ocean-going vessels.

Photo © Cris Queiroz, Paris

Pilgrims of the Southern Cross

by Emile Cardaz

IN 1817, in the villages of the undulating countryside known as the Swiss plateau, barking dogs and tolling funeral bells provided a grim accompaniment to disease, harvest failures and food shortages. The villagers were beginning to experience the crises of industrial society. Some of these reputedly sedentary people decided to try to find a way out of adversity overseas, in places which were coloured green on the map, and where lettuce was said to grow five times a year.

So the Swiss went to seek their fortune elsewhere. They became hotel managers in Manila, Hong Kong and Singapore; cattle ranchers in Argentina; farmers in Quebec; wine growers on the Santa Monica hills in California, or in the Ukraine. Wine cares little for ideologies.

A century and a half ago, the sound of the recruiting drum brought a response from impoverished small farmers, debtors dependent upon their village, the homeless without civic status, who eked out a living as basket weavers and had virtually ceased to be peasants. Was this a beggars' transhumance? Far from it, for among those who "left for good" were aristocrats dreaming of new domains over which they would rule by the will of God, merchants who foresaw the prospects of import-export trade and of investment in the New World.

For all these people, the opportunity "to live better elsewhere" was a powerful incentive to set out across the world, through storms and catastrophes, to shores where today their descendants lead the lives of peaceful Brazilian citizens with exotic names: Thürler, Curty, Boéchat, Daflon, Simon, Jordan, Ansermet ... Did they find a Promised Land? Alas, it turned out to be as harsh as the hills of the home they had left behind them. The migration southwards was a grim, often tragic experience. Embarking in pathetic craft, ill-prepared for life at sea, most of them in precarious health, the voyagers to the South Atlantic paid a heavy price. Out of 2,006 candidates for happiness, 389 died before reaching their goal. Many brief nocturnal funerals were held on board the *Urania*, the *Daphné*, the *Elisabeth-Marie* and the *Heureux-Voyage*. And on the stony earth tracks leading out of Rio de Janeiro into the green vault of the subtropical forest, death also stalked the immigrants' wagons.

At the end of the exodus the immigrants built towns and villages with names like Nova Friburgo, Cantagallo and Duas Barras. Their Eldorado bore shades of poverty and failure. There was no gold in the rivers they found, only mud. The pilgrims of the Southern Cross were back with their village quarrels, their domestic feuds, but at the same time they hoped for a rebirth, a new flowering.

In 1820 the cartographers wrote on their maps: Nova Friburgo—22° 16' 42" latitude South, 42° 31' 54" longitude; altitude 847 metres. A Swiss historian, Martin Nicoulin, has given a fully detailed description of this fabulous human adventure in his book *La genèse de Nova Friburgo* ("The Genesis of Nova Friburgo").

About ten years ago, a group of people from the Swiss canton of Fribourg went in search of the descendants of their former compatriots. I was fortunate enough to go with them. We left a European autumn and found a southern summer. A fine but steady rain was falling over Rio, as it does in the Swiss Jura between the seasons. We crossed a gorge and then followed for a time a yellow river on our left. Then the valley widened. Small houses for pensioners heralded the town. Their lawns, fenced in to discourage stray dogs and travelling salesmen, had been trimmed that same morning. *Hôtel des Alpes* read the signboard on the first large building. The proprietor was a Hungarian. Beyond stretched Nova Fribourg, not unlike a little French provincial town, except for its trolleybuses, and the laughing, coffee-coloured children.

I discovered that the most flourishing industry was not cheese and chocolate, as I had been expecting, but women's underwear. Brass bands were parading through the main street, decorated with flags. Everything was ready for the procession, the ball at the Country Club and high mass at the Cathedral. The bishop, the Prefect, the shoeshine boy, the samba school were ready for the fray. Even the Brazilian army cadets were standing to attention. A pretty mestizo girl dressed in three passion-tree leaves followed us, shouting "Tioulé"! No more than seventeen years old, she was as beautiful as original sin. Samba here we come! A local university teacher with a droll moustache explained that the girl simply wanted to say that her name was Thürler. Her ancestors came from the Swiss region of Singine, north of Fribourg. Sweet potatoes and coffee produce beautiful children.

I got someone to translate for me the songs which were being sung and danced to in the next procession. Sung to the deafening sound and rhythm of a brass band totally drunk with sunshine and the festive spirit, the words were: "Be proud and strong, like our fathers, those of our original homeland ..." I thought I recognized the patriotic, conventional style of our male-voice choirs, singing themselves hoarse on the stage of a village hall in winter.

A town councillor named Folly never left our side: "Tell me, where is my country?" "Brazil," we replied. Obviously. "Switzerland too!" He repeated his question again and again, until a visitor keen on family and local history told him that the Folly family originated from Villarepos, a small farming village in Fribourg canton. We drank to his health, and told him about the orchards and hedges back home, mentioning that Folly is a common name on the tombstones of the village cemetery.

The great-grandparents of forty-five-year-old Noël Boéchat, a teacher of English, emigrated from Miécourt in the Swiss Jura. One day at table he suddenly asked a serious question: "What do you think of the battle of Villmergen?" Here was a Brazilian who knew all about a distant conflict that had once divided the Swiss people! Noël told me that when he was a child, his father would read at breakfast-time a page from the Bible and a page of Swiss history.

The world consists of pioneers and those who stay at home. Once immeasurable, it is now a village. In Nova Friburgo they are about to open a Swiss cheese factory which will provide jobs for some and nourishment for others.

It is twenty minutes after midnight. There is a silence—*"Un ange passe"*, as we say in French—an angel passes. An angel with the features of Dom Hélder Câmara.[1] ■

1. Brazilian Roman Catholic archbishop of Olinda and Recife (born 1909) who advocates the reform of social structures through non-violent methods, and plays an important role in Brazilian political life. *Editor.*

EMILE GARDAZ, *a Swiss writer, has published collections of stories and poems entitled* Sautesaison, Passerelle des jours, *and* Le moulin à sable. *He is also a playwright and producer of radio programmes for which he has written satirical sketches and many song lyrics.*

CONTINUED FROM PAGE 7

treats". The painter Candido Portinari poignantly depicted those "retreating" emigrants. The man of the *Sertão* is strong, too, in his love for the land: when the green time comes, he returns again to his *Sertão*.

But not all return. Many depart, treading the paths of exile, in search of more favourable conditions. One destination is the Amazon Basin, which, since the end of the last century, with the increase in rubber extraction ("gold" actually growing on, or rather in, trees), down to our own time, thanks to the bright lights of the Manaus Free Zone, has become one of the most attractive regions of Brazil for Northeasterners.

The *Sertão* and the Amazon. The dry earth of the *Sertão*. The moist, damp earth of the Amazon. The *Sertão* with its sparse shrubs and solitary cacti. The Amazon Basin with its thick forests of lofty trees, the planet's biggest tropical forest. The *Sertão*, where year follows year without a drop of rain. The Amazon, one of the world's rainiest areas. Apart from a short period in the summer, it rains virtually every day in the Amazon basin. In the *Sertão*, the rivers dry up. In the Amazon Basin, the riverbeds are never seen, even at periods of very low water. In the *Sertão*, absence and abundance of water are both disasters. In the Amazon Basin the great floods may disrupt the lives of the forest-dwellers (here, as Leandro Tocantins has written, "the river governs life") and be an obstacle to farming, but they never cause as much damage as in the Northeast. Here, when the waters rise too high—the Amazonian water regime is invariable: six months spate and six months low water—the bank-dwellers suffer. Their houses are flooded, cobras lie in wait for children and farm animals, the jute plantations on the alluvial banks are flooded before the crops can be harvested, and livestock has to be herded into floating pens and then transported by barge to fields in drier areas. To offset this, when the waters recede the banks are covered with a layer of organic material which increases the fertility of the soil.

Amazon, water and forest. The river which Vicente Pinzón called *Mar Dulce* (freshwater sea) when he discovered its estuary, contains a greater volume of water than any other river. It is 6,500 kilometres long, or one and a half times the breadth of Brazil itself. It is a Latin American river: rising in Peru, in the mountain range of La Raya, it is swelled by the waters of the Ucayali; it is known as the Solimões when it reaches Brazil, where it joins the Rio Negro and flows on to the sea. When it reaches the sea it is more than 300 kilometres wide and is moving so rapidly that it flows over 50 kilometres out into the Atlantic. With its powerful tributaries and all its interminable branches—bends, zig-zags, meanders, rivulets, lakes and marshes—the ▶

"Brasília is built on the horizon.—Brasília is artificial. As artificial as the world must have been at the creation. When the world was created, a man had to be created especially for it ... Brazil was born of a final simplification of ruins. The ivy has not yet grown—Something else blows, as well as the wind ...". Brasília, the city about which Brazilian author Clarice Lispector (1925-1977) wrote these evocative words in 1962, stands on a high plateau in Brazil's Centre West region. A striking example of avant-garde architecture and urban planning designed by the Brazilian architects Lúcio Costa and Oscar Niemeyer, it was built in response to the Brazilian people's desire to occupy the vast and sparsely populated interior of their country. In 1980 the inhabitants of the federal district of Brasília (5,800 km^2) numbered around 1,180,000, some 410,000 of whom lived in the city itself. Below, the Square of Three Powers, with statues of the four Evangelists by Alfredo Ceschiatti.

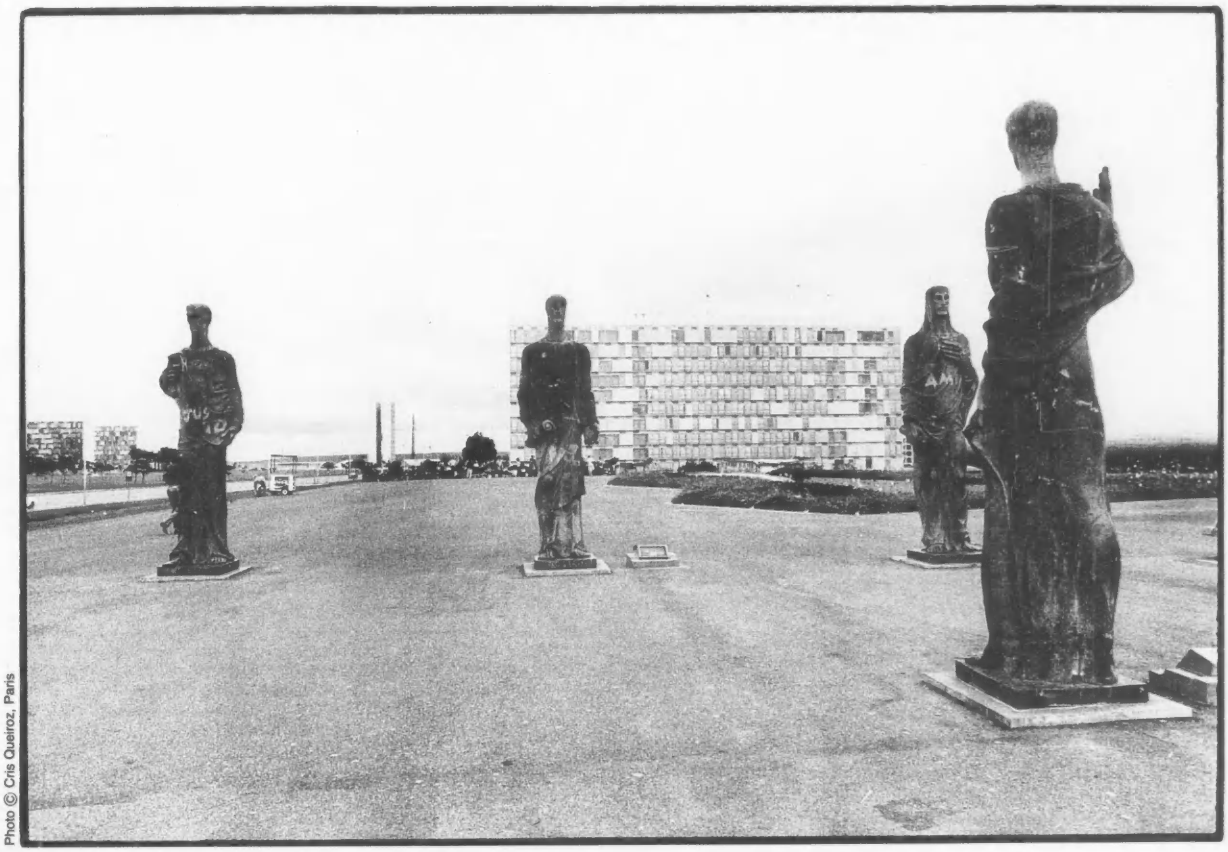


Photo © Cris Queiroz, Paris

Amazon is the largest hydrographic basin in the world and the most extensive river network.

The forest contains over 4,000 species of tree, scattered evenly throughout the region. There are 350 million hectares of forest, 70,000 million cubic metres of standing timber, one-third of the world's reserves. The National Institute for Amazonian Research has set up a "xylothèque" in which nearly 2,000 species have already been catalogued, including such fine cabinet woods as cedar, mahogany and curbaril.

Over this forest which has given so much, with its oxygen and its wealth, not only to the people of the region but also to those living in the most distant parts of the earth, hangs the sinister threat of devastation, chiefly because of the ruthless deforestation methods used by big multinational companies to establish industrialized farm complexes. But this is not the place to discuss this serious question. As well as the forest, the lives of the people who live in it must also be preserved from the devastation of neglect and homelessness.

In the Amazon Basin, there is no thirst, as there is in the *Sertão*. But during the long period of floods, the *caboclos*—the Amazonian peasants—experience hunger. When the waters rise, the fish abandon the rivers for the marshes, for lakes hidden in the forest. When this happens, in parts of the forest where there is no organized food supply (in other words, nearly everywhere) then the invisible teeth of hunger begin, silently, to gnaw. Here nobody starves to death, as they do in the *Sertão*. But, as I have seen with my own eyes, many children go to bed hungry.

In all parts of Brazil and in all its cities, great and small, one finds the terrible social inequalities which mark the lives of my country's people. But it is in the Northeast and in the interior of the Amazon forest that the most undernourished and most poverty-stricken Brazilians are to be found.

As a token of my clear-sighted love for my brothers in the Northeast, I, a *caboclo* from the Amazon Basin, a son of water and forest, should like to conclude with this acute observation made recently by the economist Celso Furtado: "The Northeast is, in fact, the mirror that reflects Brazil with brutal clarity. There we can see, starkly revealed, the major deformities that are crippling our development." ■

THIAGO DE MELLO, *Brazilian poet and writer, has published many poetry collections which have been widely translated. His works include* Canção do amor armado *(Song of Armed Love),* Horóscopo para os que estão vivos *(Horoscope for Those who are Alive) and* Vento geral *(General Wind). He was one of the participants in "War on War", an international forum of poets organized by Unesco in 1982.*

Photos from *Dom Pedro II e a fotografia no Brasil* (Emperor Pedro II and Photography in Brazil) by Pedro Vasquez © Editora Index

Pictures from the past

Photography was introduced to Brazil as early as 1840, and soon became widespread as a result of support from the Brazilian emperor Pedro II (1825-1891), himself a keen photographer, collector and patron of the arts. From top to bottom: river scene in Recife, Pernambuco State, photographed in 1858 by Augusto Stahl (Brazilian Historical and Geographical Institute collection); Tapuias Indians in the suburbs of Manaus, Amazonas State, around 1865, photographed by A. Frisch (National Library of Brazil collection); view of Tiradentes Street (named after a Brazilian national hero, advocate of national independence and abolition of slavery in the 18th century) in Ouro Preto, then capital of the province of Minas Gerais, 1875 (National Library of Brazil collection). Gold mining brought great wealth to Ouro Preto, a city notable for its monuments, especially its 18th-century churches (some designed and decorated by the great Brazilian baroque sculptor and architect* o Aleijadinho*). The historic town, listed as a national monument, was included on Unesco's World Heritage List in 1980.

Photo © Paulist Museum, University of São Paulo

Brazil and its neighbours

by Eric Nepomuceno

Above,* Desembarque de Pedro Alvares Cabral em Porto Seguro em 1500 *("Pedro Alvares Cabral landing at Porto Seguro, 1500"), oil on canvas (1922) by the Brazilian artist Oscar Pereira da Silva (1867-1939). In 1500 the Portuguese Government sent Cabral to follow the route discovered by Vasco da Gama around the Cape of Good Hope to India. To avoid the calms of the Gulf of Guinea, or to carry out possible instructions from the Portuguese king (who may have wanted to extend his dominion over a part of the globe which fell within the Portuguese sphere as defined by the Treaty of Tordesillas of 1494), Cabral sailed so far westwards that he sighted the coast of what is today the Brazilian State of Bahia. He went ashore and took possession of land which he named* Vera Cruz *("True Cross"), a name which was soon abandoned in favour of Brazil after the valuable red dyewood* (pau-brasil) *in which the country abounded.

THE most outstanding feature of Brazil's relations with her neighbours has always been the fundamental differences existing between them. Brazil was discovered and colonized by the Portuguese—indeed, for fourteen years at the beginning of the nineteenth century it was the seat of the Portuguese royal family and court—whereas the other South American territories came under the control of the Spanish Crown.

Strangely enough, Christopher Columbus began by seeking, albeit unsuccessfully, the support of the Portuguese sovereigns for his plans. Had he managed to convince them, the colonization of the South American continent might well have been more balanced and the differences less pronounced.

In a series of Papal Bulls promulgated between 1492 and 1494, the Catholic kings of Spain were granted the privileges of the conquest which Columbus had been instrumental in starting. All the conquered lands lying west of the meridian passing through Cape Verde and the Azores came under Spanish jurisdiction. King John II of Portugal complained to the Pope and an attempt was made, through a further set of Bulls, to grant certain rights to the Portuguese. When the tension between the two powers was reaching alarming proportions, the two monarchs agreed on the "partition of the ocean sea", which was enshrined in the Treaty of Tordesillas (1494). This document provided for the demarcation of areas in lands already discovered or "yet to be discovered", while respecting the rights acquired by Portugal and Castile, but the precise boundaries were never drawn. Indeed, had the provisions of the Treaty been complied with, Brazil would have only one-third of its present-day landmass. Moreover, both Portugal and ▶

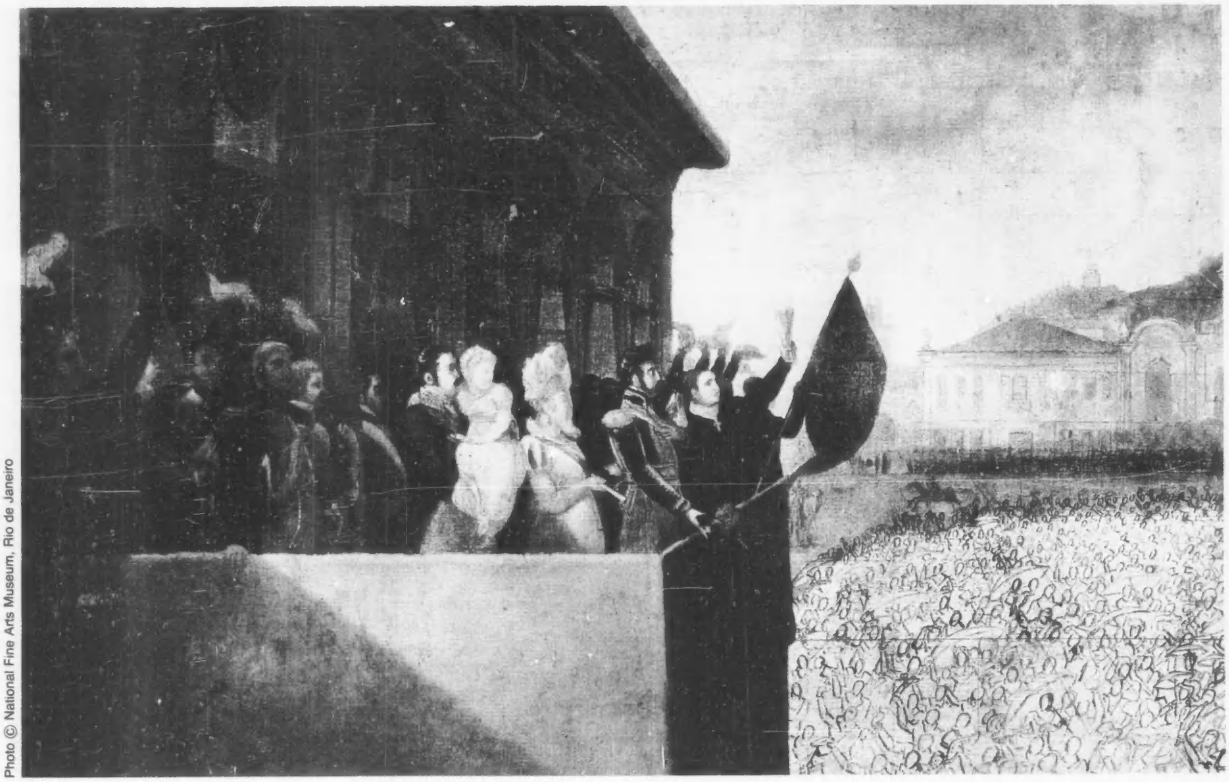


Photo © National Fine Arts Museum, Rio de Janeiro

Pedro I ruled as the first emperor of Brazil from 1822 to 1831. He was appointed Regent in 1821 when his father King John VI of Portugal returned to Lisbon from Brazil where he and his family had taken refuge after Napoleon's conquest of Portugal in 1807. When Pedro issued a declaration of Brazilian independence on 7 September 1822, he is said to have been wearing on his breast a yellow flower with a green centre, thus choosing the colours of independent Brazil. On 12 October he was proclaimed constitutional emperor of Brazil at Rio de Janeiro. Above,* Acclamation of Emperor Pedro I, *by Jean-Baptiste Debret (1768-1848), a French painter who was the imperial family's official artist until 1831.

Spain always tried to draw the "dividing-line" in places that best suited their interests at the time.

For thirty years—from the discovery of Brazil by Pedro Alvares Cabral in 1500 to the arrival of the expedition led by Martim Afonso de Sousa in 1530—the Portuguese Crown did not pay much heed to its new colony. Cabral was not a "navigator", and the purpose of his expedition was not so much to explore the country as to set up a trading station in the port of Calicut in India—all of which suggests that Brazil, like the rest of the Americas, was discovered only by chance.

The exploratory expeditions which sailed along much of the seaboard in 1501 and 1502 came to the conclusion that the territory was not an island, as Cabral had originally believed. Various historians claim that the kings of Portugal maintained the utmost secrecy about the new discoveries to protect them from the covetous eyes of more powerful nations. Furthermore, the new colony did not have many attractions: it was too large, and although it produced timber, there were no signs of precious metals or spices. This was an age when the Indies were synonymous with Eldorado, when a sack of pepper was worth its weight in gold, and Cabral's exploit only spelt disappointment and tedium. The timber supplied by the colony entailed heavy handling costs and the vast area on which it was produced had to be defended. The extensive seaboard whetted the greedy appetites of other European countries, which felt wronged by the Treaty of Tordesillas. Since there was no prospect of obtaining an immediate return, the King of Portugal embarked on the costly task of exploring the colony. To all intents and purposes, however, the new-found territory was left to its own devices.

The first colonizing expedition led by Martim Afonso de Sousa came across a handful of Frenchmen living on those forsaken lands, but they were expelled and the settlement of Portuguese communities began. Meanwhile, Spanish colonization was well underway; by 1540 there were settlements virtually throughout the area conquered by the Spanish, whereas Brazil was sparsely colonized and the settlements were primarily concentrated on the coast. The Portuguese "conquistadores" benefited from land concessions, but they ran their own private ventures without any support from the Crown and the fruits of their labours largely depended on the good fortune of "entrepreneurs". Accordingly, very few young colonies managed to prosper.

In 1580, the Kingdoms of Portugal and Spain formed the Iberian Union, and the colonization of Brazil was given fresh impetus, but this did not bring the Brazilian "sub-continent" and its neighbours any closer together. Parts of Brazil were invaded—by the Dutch in the Northeast, by the French in the North and on the southern central seaboard—and the struggle to expel these intruders resulted in the occupation and colonization forces penetrating far beyond the tentative limits laid down by the Treaty of Tordesillas. In little more than a century the Portuguese Crown thus doubled the size of its initial bridgehead in South America.

The expeditions originally mounted to capture and enslave the indigenous population came to an end, but then others were launched between 1628 and 1641 against the Spanish Jesuit missions in a number of places in the interior of what is today southern Brazil. Throughout the eighteenth century, Portuguese expeditions continued to settle the centre-west region and add more territory to the colony. Further treaties were concluded with Spain, but the expansionist movement went on, not slowing down but changing its direction as the Portuguese took over vast areas of Amazonia.

The pace then slackened and expansion almost came to a halt in 1822, when

Photo Georg Gerster © Rapho, Paris

Photo from *Dom Pedro II e a fotografia no Brasil* (Emperor Pedro II and Photography in Brazil), by Pedro Vasquez, © Ediouro Inde

Gathering in front of the Imperial Government Palace, Rio de Janeiro, on 13 May 1888, the day when the abolition of slavery was decreed in Brazil. Photo above, taken by Luís Ferreira, is in the collection of Dom Pedro de Orleans e Bragança.

São Paulo is Brazil's biggest city and economic nerve centre as well as being the capital of the State of São Paulo. From here in the 17th century expeditions organized by adventurers known as bandeirantes *(from the* bandeira *or flag around which they rallied) set out into the interior with the purpose of capturing Indian slaves or finding gold and precious stones. One of the most famous of these expeditions which marked the start of territorial expansion in Brazil was led by António Raposo Tavares, who left São Paulo in 1628 with 8,000 men, crossed the Mato Grosso, reached the Bolivian Andes and came back down the Amazon. The* Monumento às Bandeiras, *below, was erected in São Paulo's Ibirapuera Park in memory of these early pioneers. The monument is by Victor Brécheret (1894-1955), a Brazilian artist of French origin who introduced Brazilian sculpture to new ideas and trends.*

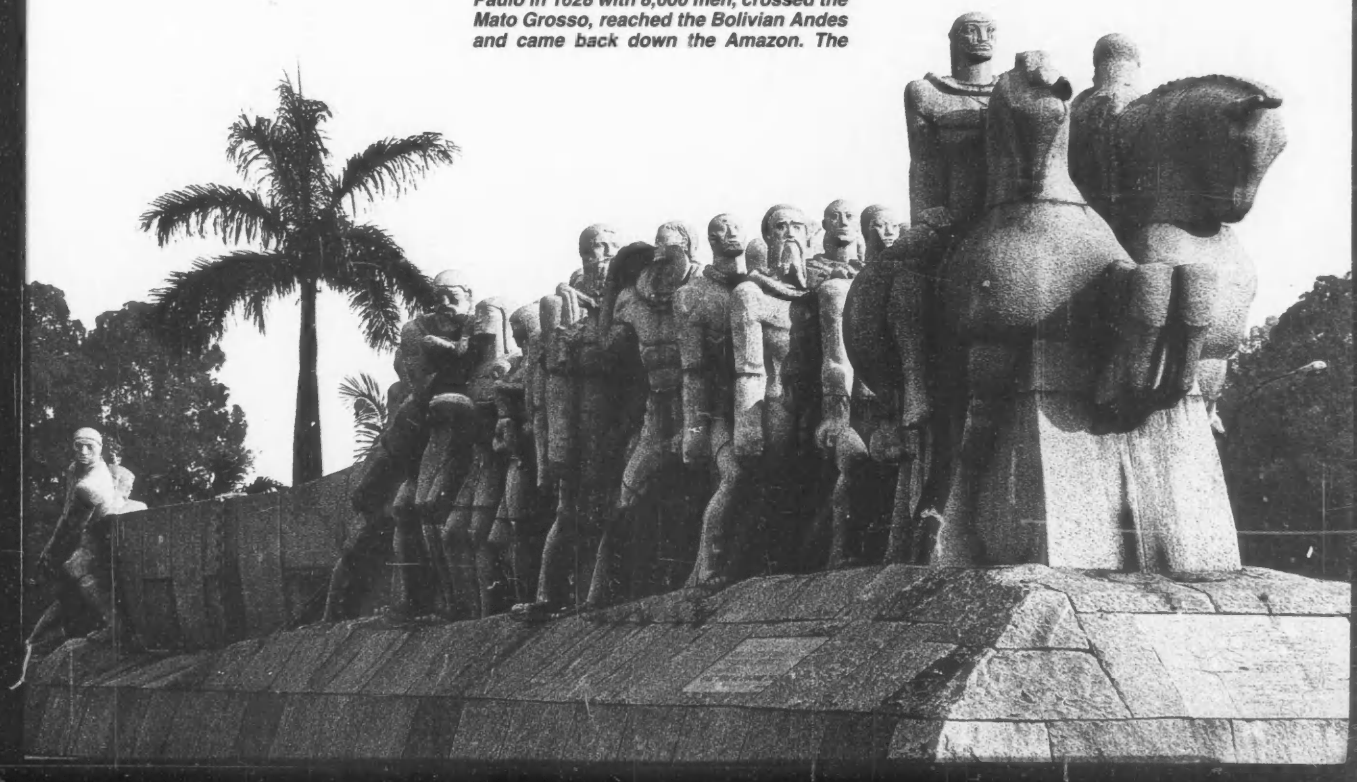


Photo Georg Gerster © Rapho, Paris

▶ the independence of Brazil was declared. The relative standstill was partly due to political contingencies connected with independence, the consolidation of which was hindered by outbreaks of domestic unrest, and partly to a period of considerable prosperity enjoyed by the agricultural export sector: the absolute domination exercised by the central-southern region pushed expansionism into the background.

The Brazilian Empire (1822-1889) and the Republic in its early years spent much time and energy in securing international recognition of the country's borders and in consolidating control and sovereignty over the territories inherited from the Portuguese Crown, but this did not stop expansion from going ahead, chiefly in the Amazon region. The final acquisition of land occurred in the early years of the twentieth century, when Bolivia relinquished the 200,000 square kilometres of the Acre region following swift military action, subject to the payment of 2 million pounds sterling in compensation, and a promise to build a railway line linking Bolivian territory with the Madeira and Amazon rivers.

Hence the outcome of the constant conflict of interests between the Kingdoms of Portugal and Castile, and of the colonization on which they both embarked, was that Brazil and its neighbours grew apart. The South American consciousness that is so evident in the Spanish-American countries is certainly not a Brazilian characteristic. The community of interests which Simon Bolívar and José de San Martín envisioned, going beyond the confines of the *patria chica* (homeland), is a Spanish-American view to which Brazilians have never managed to subscribe.

There has always been a special relationship between Brazil and its largest and most powerful neighbour, Argentina. Because of their national characteristics and the influence they wield in the South American context, relations between the two countries have always been very important but, curiously enough, they have not been among the priorities of either.

In its expansionist drive, the Portuguese colony came up against dense forest in the North and Centre West, while in the South it faced a population of Hispanic origin. The formation of the two nations—Brazil and Argentina—was dictated by the major objectives of the metropolitan powers. The Spanish Empire was primarily interested in mining the precious metals to be found on the Peruvian and Bolivian highlands, and did not pay too much attention to the expansionist designs of the Portuguese on the Río de la Plata estuary. However, the population migrating from the highlands found excellent farming and stockraising conditions in this region and chose to occupy both banks of the river and resist incursions from the North.

Into the heart of Brazil

Early in the 19th century, a Russian scientific expedition lasting several years explored the interior of Brazil. It was led by Grigori Ivanovich Langsdorf (1774-1852), member extraordinary of the St. Petersburg Academy of Sciences, who had taken part in several exploratory expeditions in different parts of the world before being appointed Russian Consul-General at Rio de Janeiro in 1812. His Brazilian expedition brought back a mass of invaluable information: travel logs and studies running to some 4,000 manuscript pages, maps, almost 400 drawings, over a hundred Indian artefacts and important zoological and plant collections, the latter of which made it possible to classify almost 15 per cent of Brazilian plant life (some thirty tropical plants bear the name of Langsdorf). The most interesting documents, from an historical as well as a scientific or cultural point of view, are the travel diaries (soon to be published) which Langsdorf kept between 1821 and 1828. One of the artists who accompanied the expedition, Hercule Florence, left an equally fascinating collection of notes and drawings entitled *Supplement to the journey of Monsieur de Langsdorf to the heart of Brazil, from September 1825 to March 1829, by the second painter of this journey, Hercule Florence.* Drawing below and the following description of a "ruin-shaped" landscape have been taken from Florence's journal. They seem to evoke the enormous rocks sculpted by erosion in the Vila Velha National Park, southern Brazil. "The next day," Florence wrote, "I hastened to go and see the rocks. I had the impression of being among the ruins of a large town which had once been noted for its grandeur and the magnificence of its buildings. Among the ruins, I saw tombs, bases of collapsed columns, urns. Three of these urns were undoubtedly natural formations. Two of them were small, the third more than 30 feet high, with a narrow base. The latter stands on a 30-foot plinth, dominating other regularly-shaped rocks. Trees and bushes crown the slopes of higher rocks round about, irresistibly bringing to mind hanging gardens. The rock appeared through the trees like a broken column on its plinth. An immense wall of rock can also be seen, formed from a mass of geometric shapes piled up horizontally one on top of the other. These walls rise out of the forest, half-obscuring one another, arranged like the decor of a theatre."

Photo © All Rights Reserved

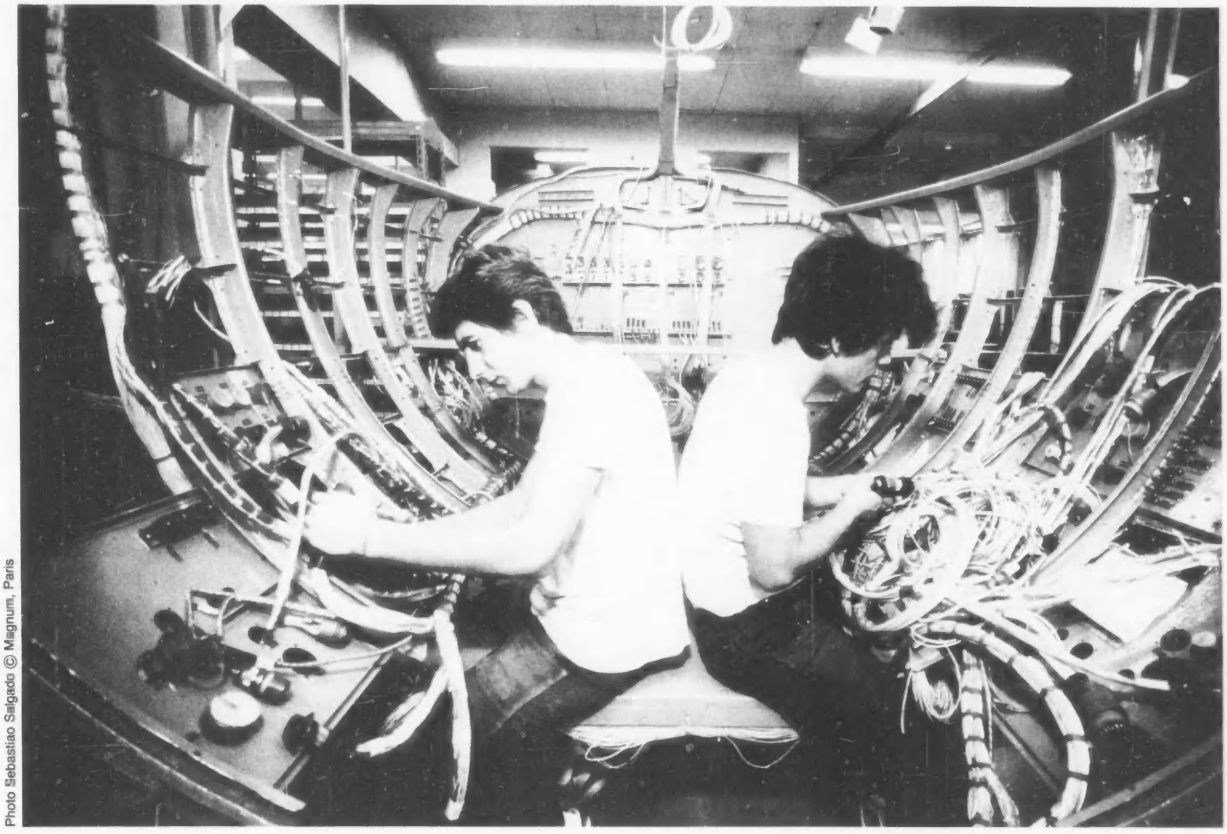


Photo Sebastiao Salgado © Magnum, Paris

Above, workers in an aircraft factory, São Paulo State. Brazil's industry is highly diversified and competitive on world markets. Favoured by its abundant iron ore, Brazil is the world's third largest producer of iron and steel, and has a dynamic energy policy especially regarding the production of hydroelectric power. A wide range of processing industries are almost exclusively based in or near the big cities, especially São Paulo, which far outstrips Rio de Janeiro and Belo Horizonte in this field.

Following this first clash of interests, and for many years thereafter, relations between Brazilians and Argentines, with the Uruguayans wedged between them, oscillated between a kind of confrontation and lukewarm attempts at co-operation. Over a period extending from independence to the first half of the twentieth century, two closely related forces contended for a measure of domination in South America. These were, on the one hand, the Argentine élites, who were essentially responsive to the interests of the British Empire and, on the other, the Brazilian élites, who sought to gravitate towards the orbit of the rising power of North America.

Over the past forty years, the struggle between Brazil and Argentina for hypothetical supremacy in South America has been reduced to a war of words. Among the reasons for this are the economic growth and accelerated industrial development of both countries; the decline of British influence in the region and the emergence of new power centres with the consequent diversification of international relationships; and the manifest state of dependence in which both Brazil and Argentina found themselves for some decades. In the 1950s, and to an even greater degree following the oil crisis in the 1970s, Brazil and Argentina began to show growing signs of having reciprocal interests. The same is true of Brazil's relations with some of its other South American neighbours, as negotiations aimed at bringing about closer bilateral and multilateral relations are being stepped up.

A whole series of domestic and external factors, both positive and negative—ranging from the oil crisis to the runaway growth of the foreign debt and including the gradual return of almost all the countries of the region to elected or transitional civilian governments paving the way for full democracy—are now combining to strengthen future relations between Brazil and the other countries of South America.

For the first time since the sudden interruption of the normal constitutional process more than twenty-two years ago, Brazil now appears prepared to treat the other Latin-American countries on an equal footing. If she does so, Brazilians will undoubtedly see that immense differences still exist, such as the marked influence of African cultures on the formation of their national identity and the absence (contrary to the situation in almost all the surrounding countries) of a significant contribution from ancestral indigenous cultures. At the same time, however, they will be able to see very many points of similarity that have hitherto been virtually concealed.

The Brazilians' true discovery of Latin America will probably be a slow process. The first step will entail taking the country out of the orbit of official pronouncements and bilateral trade and instilling awareness among the population. When this happens, the tango will still be the tango and the samba will still be the samba, just as *pisco*[1] and *cachaça*,[2] *feijoada*,[3] *cebiche*[4] and *parrilla*[5] will not necessarily mix happily. Even so, there can be no doubt that our dances, national drinks and dishes and, above all, those who partake of them, will gain thereby. ■

1. High quality brandy made mainly at Pisco (Peru).
2. Sugar-cane alcohol (Brazil).
3. Dish consisting of beans, salt pork, dried meat and sausages (Brazil).
4. Marinated fish dish (Peru).
5. Barbecued meat (Spanish-American word).

ERIC NEPOMUCENO, *Brazilian writer and journalist, has published several collections of short stories, notably* Antes do inverno *(Before the Winter, 1984) as well as a study on Hemingway,* Madrid non era uma festa *(Madrid was no Fiesta, 1978), and historical and political essays (especially on Cuba and Nicaragua). He writes on Brazilian affairs for several Spanish and Latin American newspapers.*

Caribbean cousins

by Carlos Castilho

BRAZILIAN specialists in international affairs such as Professor Hélio Jaguaribe believe that relations between Brazil and the Caribbean are at a low ebb because of differences in their colonial past, in their specific economic characteristics, and in the diversity of their geo-political interests, although there are ethnic and cultural ties that could bring them closer together.

It is true that most of the Black population of Brazil share the same African origin as the vast majority of Caribbean Blacks. However, as the slaves from the West Coast of Africa were forced to adapt to their new environment in the New World, they underwent a variety of fortunes. In Brazil, the Blacks were not robbed of their culture, nor were their "souls eaten away", as was the case in the British colonies of the Caribbean.

This difference has its roots in history. Whereas the British colonial system in countries like Barbados, Jamaica and Antigua even sought to stamp out the Blacks' religion and to replace it with another, in Brazil the Portuguese allowed the slaves to keep their African customs. The violence inflicted on their culture was harsher in the Caribbean and, as a result, the outlook of the Black population of the former British colonies there is focused on London. (One Brazilian diplomat who served in an embassy in the Caribbean claims that the only thing that the region's English-speaking Blacks know about Brazil is that Pelé is a great footballer.)

The contacts that have been made in recent years through reggae music are a result of the distribution of records from the United States, and consequently this form of cultural expression reached Brazil stripped of its origins and its political and cultural significance. Reggae and the Rastafarian sect are manifestations of the deep-rooted resistance of Caribbean Blacks to oppressive Anglo-Saxon domination, but in Brazil commercial plugging and trendiness have overshadowed the revolutionary content of each of these phenomena.

Our links with those parts of the Caribbean dominated by France and the Netherlands are even more remote. However, the opposite is true of our relations with the former Spanish colonies and in this context Cuba and Santo Domingo are special cases. Cuba represented a myth for the generation of the 1960s because of the nature of its revolutionary process, which captivated many young people in Spanish-speaking Latin America and later in Brazil. The pattern of Cuban socialism and the romantic aura surrounding the guerrillas of the Sierra Maestra made a profound impression on young Brazilians of that decade, but this had more to do with ideological issues than with cultural or economic affinities. In Santo Domingo, the presence of Brazilian troops during the crisis of 1965 brought to the fore a conflict that was virtually unintelligible to public opinion in Brazil and whose only effect was to trigger off an internal ideological polemic. However, the similarities of language and of a number of Latin customs have always meant that the former Spanish colonies are closer to the average Brazilian than the rest.

The 1960s saw the start of a gradual rapprochement between Cuba and Brazil through cultural, touristic, artistic and, ▶

Photo © Edimedia, Paris

The African heritage

IN the aesthetic field Brazilians have special African connections which differentiate them from other Latin Americans—even from those tropical American regions where the African influence is strong. In Nigeria, for example, there is a Brazilian style in both architecture and in interior design; it even makes use of typically Brazilian animals and plants. A special Brazilian flavour has also crept into Nigerian cooking, dance, recreation, worship and folklore.

Some art critics see links between the works of the Spanish painter Joan Miró and those of the young Nigerian sculptor Jacob Afolabi. One good turn deserves another: was it not another giant of Spanish painting, Picasso, who developed African art forms and transmitted them to artists in Europe and elsewhere in the world? Jacob Afolabi and other African artists have affinities not only with Picasso, but with Brazilian artists who are themselves Picassian in their sensitivity to Black African forms of expression. It seems clear that Nigerian artists today find something familiar in much authentically Brazilian art, something fraternally related to what they themselves consider to be art.

The Brazilian heritage explains why African artists like Afolabi are linked more closely to such Brazilian artists as Cíceros dos Santos Dias, Emiliano di Cavalcanti and Lulas Cardoso Ayres, than to artists like Miró. It also explains why the work of Nigerian craftsmen like Adebisi—who deliberately cultivates the so-called Brazilian-Nigerian style in his art—shows similarities with the painted pottery of a Brazilian artist like Francisco Brennand.

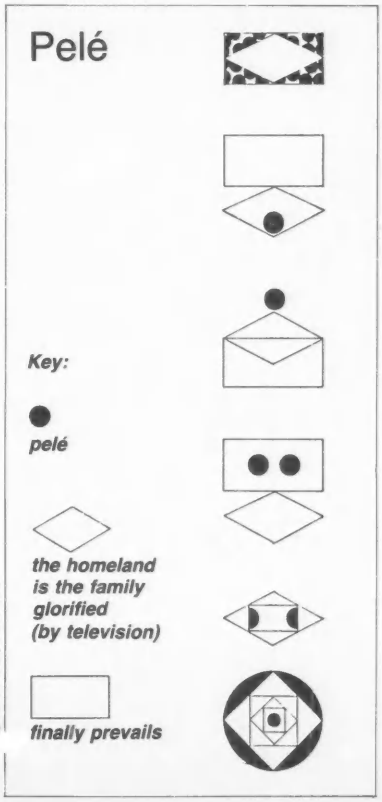
Does modern Brazilian artists' sensitivity to the African roots of their painting, sculpture and music reflect an exclusive attachment to "negritude"? If so, then Brazilians of African descent would tend to draw away from Brazilians of different descent. Would this make for a "black Brazilian" like the black North American? Not at all. Only in a handful of cases, and in a purely theoretical sense. ■

Gilberto Freyre

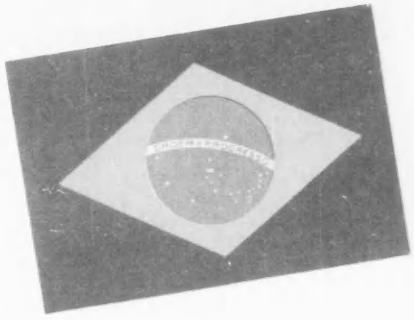
Taken from "The Afro-Brazilian Experiment", *Unesco Courier*, August/September 1977.

Photo © Edimedia, Paris

Candido Portinari (1903-1962) holds a similar position in Brazilian painting to that of Heitor Villa-Lobos in Brazilian music and Oscar Niemeyer in Brazilian architecture. His country's most important 20th-century artist, Portinari took the whole panorama of Brazilian life as his material. Brazil has launched a Portinari project which is currently documenting, photographing and cataloguing the artist's vast output of over 4,000 works in which he painted with great feeling and technical skill the peasants of his native region of São Paulo, migrants from the Nordeste, *cowhands, labourers and popular musicians, as well as portraits and religious and historical subjects. Two great panels by Portinari,* War and Peace, *can be seen in the entrance hall of the United Nations building in New York.* Brodowski Landscape *(1948), above, is a lyrical evocation of images and scenery associated with his native village near São Paulo, which was a constant source of inspiration to the painter and a recurrent theme in his work.*



© Abril Press, São Paulo



In this work dating from 1964, Pelé, *Décio Pignatari, one of the leading exponents of the Brazilian concrete poetry movement (see page 28), makes a series of graphic variations on the geometrical forms of the Brazilian flag (above).*

on occasion, technical exchanges. Here again, the driving force behind the movement was ideological, with Cuba trying to break out of the North American diplomatic straitjacket and the Brazilian opposition, which had only recently emerged from a long period of dictatorship, trying to correct what was for the Left "a historical mistake", and, for the diplomats, "an anomaly". As a result of this rapprochement, in which both parties proceeded with considerable caution for fear of making a false move, Cuban culture is now better known in Brazil than that of any other country in the region. Visits by musicians such as Pablo Milanés, by ballet companies such as that led by Alicia Alonso, and by volleyball, basketball and athletics teams, have succeeded in breaking the taboos nurtured by conservative circles in Brazil.

Cuba also buys from Brazil far more books, films, records and television programmes than any other Caribbean country. Writers of the stature of Graciliano Ramos, Jorge Amado, Carlos Drummond de Andrade and Clarice Lispector, as well as such lesser known authors as Jorge França Junior and Antonio Callado, were translated and published in Cuba, in spite of the twenty-year break in diplomatic relations. It is true that the Cuban writers Alejo Carpentier and Nicolas Guillén have long enjoyed a reputation in Brazil. In the musical sphere, Chico Buarque—long regarded

Black theatre, Black consciousness

by Atico Vilas-Boas da Mota

BLACK theatre in Brazil is deeply rooted in the soil of Africa, where archaeologists, historians, anthropologists and specialists in folklore have in recent decades discovered documentary evidence and other data which reveal that continent as one of humanity's most expressive "scenarios", a setting for drama equalling in some respects achievements hailed by the West as supreme. Naturally, the dynamics of African theatre do not always coincide with those of West European theatre, whose forms and aesthetic profile were inherited by Brazil. African drama, centred on the figure of the narrator, sets up an axiological chain in which speech and gesture are so closely interlocked that it is impossible to dissociate them. The audience, eager to speak out, sometimes takes on the role of a chorus echoing the action.

In Brazil and other parts of the world the progress of Black creativity was halted and degraded by the Diaspora of slavery. Enduring the greatest material and spiritual hardship, Africans were deprived of the most rudimentary means of performing the forms of spontaneous drama they had inherited from their ancestors. Under the oppressive burden of slavery, these forms of expression were directed towards music and dancing, or were transformed into substitute rituals such as the *candomblé*, the *macumba*, and the *tambor-de-mina*.

Black theatre did not really achieve expression in Brazil until the 1940s, when Abdias do Nascimento founded the *Teatro Experimental do Negro* (TEN) (Experimental Black Theatre). Nascimento, the son of manual labourers, was born in 1914, and took part in the great protest movement of the Brazilian Black Front in the 1930s. After graduating in economics from the University of Rio de Janeiro, he rebelled against the dictatorship of the *Estado Novo* (New State) proclaimed in November 1937, and in 1938 organized the Afro-Campineiro Congress (named after Campinas, a town in the State of São Paulo). Painter and poet but primarily a playwright, he wrote *Rapsódia negra* ("Black Rhapsody") and *Sortilégio: Misterio negro* ("Black Mystery") for the TEN. After being proscribed for six years by the censor, *Sortilégio: Misterio negro* was finally performed by the TEN in the Municipal Theatre of Rio de Janeiro in 1957.

The TEN was an authentic Black "consciousness" movement for people living in Brazilian society but unable to participate fully in it. The lofty and generous ambitions of the TEN are to help Blacks to reject their status as mere spectators or exotic characters in Brazilian drama, literature, music and the plastic arts, a form of cultural exclusion of which other ethnic minorities such as gypsies are also victims. The TEN also strives to improve the situation of Blacks in Brazilian society by making them aware of issues related to the defence of their fundamental human rights. For this purpose it organizes introductory and refresher courses in various branches of culture and the arts, and since 1945 has held many conventions, conferences and national congresses of Brazilian Blacks at which the problems of Afro-Brazilian life have been discussed. In recent decades, the TEN has stepped up its action on behalf of Black culture, working as a catalyst to release the latent energies of this large sector of the Brazilian population, and to liberate the creative capacities of Brazilian Blacks.

In all anti-racist action and in the efforts to organize Black people in Brazil which led to the founding of the *Movimento Negro Unificado* in 1978 and to the third Congress of Black American Cultures (1982), the theatre has done much to promote the idea that Black people should not be treated as culturally passive, and that, precisely because they have so much to offer the country, they should not remain on the sidelines of cultural activity. The aim is to strengthen ethnic roots weakened by the long years of slavery, to co-ordinate the action of Black communities scattered throughout Brazil, and whenever possible to revitalize contacts with Africa and with Black communities elsewhere in the American continent.

The TEN is writing its name in the pages of history as a living, dynamic movement, stimulating and controversial. The story is far from over, since the movement is still bearing fruit despite the period of inertia that it has gone through since the enforced exile of Abdias do Nascimento in 1968. It is still an active force among Black people in the world of the theatre and has encouraged the creation of new drama groups throughout Brazil. The TEN has been for Black awareness in the theatre what the 1922 "Week of Modern Art" was for the emancipation of Brazilian literature and art (see page 38).

In the past, "when a Black went to the theatre it was to sweep the floor". As the legacy and stigma of a terrible system of slavery, Black people were not allowed to take leading roles, even when the characters were Black. Oral and written accounts tell us that white actors blackened their faces with coal and wore dark gloves when they played Black roles.

The founding of the TEN led not only to the establishment of a Black people's theatre but also to a movement launched by Blacks with the support of a few distinguished figures in the world of art and culture who favoured this avant-garde experiment. Despite its modest beginnings, the TEN had ambitious targets—training Black actors, actresses and producers, creating the structures necessary for the development of its activities, and writing Afro-Brazilian dramatic works that expressed the Black point of view.

The TEN, which is involved in the Museum of Black Art, in the Institute of Afro-Brazilian Studies and Research, and in the Brazilian Foundation of Art, Education and Culture, has not yet run out of steam. Other groups are today seeking to stimulate activity among Black people. Although some of them have lost their initial dynamism, and work only intermittently, they are constantly being joined by new groups of young people eager to pursue their dream of art. The dream may turn out to be impossible, but what counts is that these groups are found throughout Brazil, weakly represented in some places, numerous and active in others.

In any case, what Black people are seeking in drama is not a way of climbing the social ladder, but self-realization. In all their demands and protests, including the use of drama as a means of expression, Brazilian Blacks are struggling to achieve fulfilment in a social context of freedom, where the principles of social justice are both taught and practised. ■

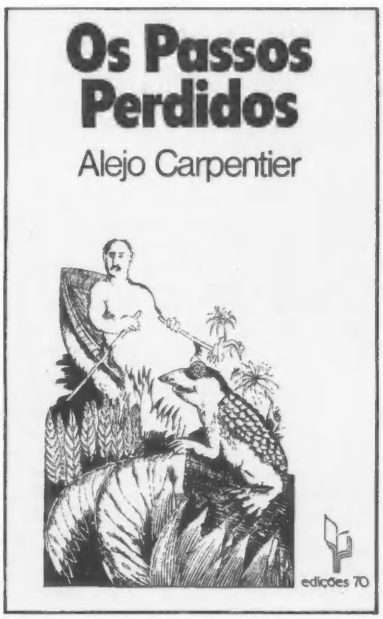
ATICO VILAS-BOAS DA MOTA, *of Brazil, is professor of Ibero-American folklore and of oral literature at the Federal University of Goiás, Brazil. He specializes in cultural planning applied to the Third World and has devoted himself to the defence of ethnic minorities, especially of the Gypsies. He is a member of the* Centre d'Etudes Tsiganes *(Centre of Gypsy Studies), Paris, the Historical and Geographical Institute of Goiás, and the Brazilian Geographical Society, Rio de Janeiro.*

as Brazil's cultural ambassador to the rest of Latin America, especially to Cuba—was responsible for introducing Cuban music to the Brazilian record market, although the Cuban *nueva trova* has not enjoyed the same commercial success as Jamaican reggae. In the last three years or so, Brazilian television serials have been highly popular in Cuba, the most noteworthy example being *A escrava Isaura* ("The Slave Girl Isaura"), which is based on a Brazilian historical novel about the period of slavery.

The normalization of relations between Brazil and Cuba was accompanied by trade flows amounting to $5 million shortly before diplomatic links were re-established. When the exchange of ambassadors was announced, some exporters began to talk in terms of an overall volume of trade amounting to as much as $200 million, but more realistic businessmen believe that it will be difficult to achieve an annual level of more than $50 million, representing only one-quarter of Brazil's trade with Nigeria and less than half its trade with Angola. The limitations imposed by the relative complementarity of the two economies—both of which produce sugar and tobacco—and Cuba's difficulties in obtaining hard currency to pay for Brazilian manufactured goods, have prompted some Brazilian political analysts to claim that the move to re-establish relations with Cuba had more to do with domestic political manoeuvring than with diplomatic strategy.

Brazil has always had close economic relations with Trinidad and Tobago because of oil. However, the Caribbean country with which trade has expanded most in recent years is Suriname, where Brazil has replaced the Netherlands as a major trading partner, and has even been an arms supplier. Even so, Brazilian economic strategists recognize that US domination of the region cannot be overcome in the present circumstances.

Brazil's current attitude to the Caribbean differs from that prevalent in the Ministry of Foreign Relations and the National Security Council in the twenty years of military rule. Nowadays, Brasília ▶



Cover José David © UNEAC, Lisbon

The Cuban novelist Alejo Carpentier (1904-1980) is an example of a Latin American author who wrote in Spanish and whose works translated into Portuguese won a considerable reputation in Brazil. Above, cover of the Portuguese edition of his novel* Los pasos perdidos *(1953;* The Lost Steps, *1956).

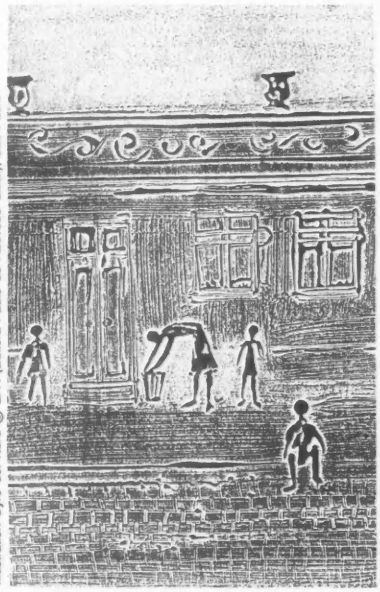


Illustration Cyro del Nero © LFA (Editora Paulo de Azevedo Ltda.), São Paulo

***The product of the rampant urbanization which is sweeping through many developing countries today, the shanty-towns which proliferate around mushrooming cities like São Paulo are the home of densely packed populations stricken by poverty, rarely able to attract attention to their tragic plight. Carolina Maria de Jesus is one of the few who have breached the wall of poverty and made the voice of the Brazilian shanty-town, or* favela, *heard in the outside world. Her famous book* Quarto de despejo *(published in English as* Child of the Dark; the Diary of Carolina Maria de Jesus*) is a moving and realistic chronicle of the hunger, poverty and despair of life in the São Paulo favela of Canindé where she lived. Above, illustration by Cyro del Nero from the first Brazilian edition of* Quarto de despejo.

Photo © Publicações Europa-America Ltda.

A recent Brazilian TV series based on* A escrava Isaura *(1875; "The Slave Girl Isaura"), Bernardo Guimarães' famous novel about slavery in Brazil, was also a big success in other countries, especially in Cuba. Above, the cover of an edition of the novel illustrated with stills from the TV series.

▶ does not uphold the doctrine of ideological confrontation in the region. The new republic's diplomacy gives priority to entente and negotiation, as illustrated by its attitude towards Nicaragua.

The restoration of diplomatic relations with Cuba follows this approach, in which confrontation gives way to a more pragmatic attitude. The Brazilian government believes that both countries can adopt joint positions on such issues as the price of sugar and even on external debt negotiations. Some optimistic exporters think that the re-opening of the Cuban market to Brazilian manufactured and semi-manufactured goods could give Brazil an important foothold in the Caribbean. It would be advantageous for Brazil to capture part of the export market of Argentina, which has hitherto been Latin America's largest supplier of industrial goods and agricultural products to Cuba. However, it will be difficult for the Brazilians to catch up with Japan, which is currently Cuba's main trading partner in the capitalist world.

The prospects for Brazilian trade elsewhere in the Caribbean are limited by the policies of the United States and the United Kingdom in the region. However, Brazilian diplomatic strategists consider that there will be far-reaching changes in the Caribbean in the long run. The growing number of new nations in the Caribbean, as countries still under European colonial domination gain independence, could increase the membership of the Organization of American States (OAS) and repeat the pattern already observed in the United Nations, whereby increased African and Asian representation has made inroads on the domination of the major powers. Events such as the invasion of Grenada are viewed with scepticism by Brazilian specialists on Caribbean issues, on the grounds that such interventions are more likely to heighten than relieve international tensions.

Many people quote the belief held by the Colombian writer Germán Arciniegas that the Caribbean situation in the sixteenth century was the prelude to far-reaching economic changes at world level. For the moment the Caribbean is relatively calm, and the main areas of tension are in Central America. However, according to those who think like Arciniegas, a slight change in the Caribbean chessboard could trigger off irreversible changes comparable to those in the Middle East. ■

Until 1763 the capital of Brazil was San Salvador de Bahia de Todos os Santos, today (known simply as Salvador) the capital of the State of Bahia. With almost 2 million inhabitants, Salvador is one of Brazil's most populous cities, and also the most African in spirit—it was a major centre of the African slave trade. Famed for its carnival, Salvador lives to the rhythm of music and dances which also display a strong African influence. The historic centre of Salvador with its seemingly innumerable churches, convents, palaces and mansions, is a showcase of Brazilian art. The Brazilian Government has asked Unesco for help in preserving and restoring this outstanding complex of monuments which was included on Unesco's World Heritage List in 1985. Above, a view of Salvador's Pelourinho district, a remarkable example of Brazilian colonial architecture which has now been totally restored.

CARLOS CASTILHO, *a Brazilian journalist specializing in African affairs and Third World problems, is in charge of the Brazilian edition of the bi-monthly magazine* Third World, *and contributes to several European publications. He has published two books, one on the struggle for independence in Zimbabwe, the other on Polish socialism.*

Three continents, one people

American Indians, Europeans and Africans have shaped the destiny of Brazil

by Carlos Rodrigues Brandão

IN the main square of Goiânia, capital of the State of Goiás in the Centre West of Brazil, stands a monument which commemorates the founding of the town less than fifty years ago. Three great male figures cast in bronze support a massive stone monolith. Since they are not wearing distinctive clothing, only at close quarters can they be seen to represent an Indian, a Black and a White.

Similar monuments, on a smaller scale, probably exist throughout the country. They all reflect the widespread belief that for many years was championed by landed proprietors, fed by the popular imagination and propagated by Brazilian history books—that the country's history and culture were, and continue to be, the work of "three races": Indians, the original inhabitants of Brazil; Blacks brought from Africa; and Whites, the first of whom arrived from Portugal in 1500.

In the 1960s, the National Council for the Protection of Indians, as it was then called, ▶

Photo S. Salgado © Magnum, Paris

Photo Bruno Barbey © Magnum, Paris

Photo Unesco/Yvonne Tabbush

The Black slaves who were transported to Brazil were compelled to accept Catholic Christianity, but they did not forget their own gods. In their prayers they assimilated their fertility goddess Yemanya to the Virgin Mary, the god Oxala to the infant Jesus, Exu to the devil. In secret they practised African rituals resembling the voodoo cults of the Caribbean. These practices were at the origin of the **candomblé** ***and the*** **macumba**, ***Brazilian dances which are also celebrations of syncretic religious cults. The first*** **candomblé** ***(the word originally meant a ritual African society) was founded in Salvador in the early 19th century by Yorubas from West Africa and the ritual is still deeply implanted in this old Afro-Brazilian city (upper photo). The*** **macumba** ***flourishes in the Rio de Janeiro region and southern Brazil. Right,*** **macumba** ***scene on Copacabana beach, Rio de Janeiro, where each year on 31 December a fiesta in honour of Yemanya is held, during which the*** **Cariocas** ***(the people of Rio) launch boats laden with offerings of food, jewels, perfumes and lighted candles.***

estimated their number at 250,000. As in all the countries of the continent, the indigenous population of Brazil dwindled considerably during the colonization period, a trend which persists today. In 1900 there were some 230 indigenous tribes; by 1957 only 143 were left, a number which has not decreased since then. Thus in fifty-seven years, eighty-seven tribal groups disappeared—individuals, tribes, villages, ways of life, languages, dialects and cultures.

Brought from Africa on slave ships, men, women and children entered Brazil mainly through the ports of Bahia and Rio de Janeiro, whence they were dispatched either to the great sugar plantations or, later, the coffee plantations, or else to the gold and gemstone mines in the regions which now correspond approximately to the States of Mato Grosso, Goiás and Minas Gerais.

Through ignorance or perversity, the colonizing Whites labelled as "Indian" a varied range of indigenous cultures and peoples, just as they used the blanket-term "Black" for those who had been uprooted from widely differing peoples, tribes and cultures in Africa. The Africans who came to Brazil included Muslim Blacks from Mali as well as members of tribal groups from widely-separated regions with completely different forms of social organization, language, culture and religion—Yoruba, Dahomey, Fanti and Ashanti, Hausa, Mandingo and Bantu. From the earliest days of slavery in Brazil, the White masters set out to convert the imported slaves to Christianity and to intermingle them in such a way that only Blacks totally unknown to one another would be living on the same plantation or in the same inland city.

Slave labour was not evenly spread throughout Brazil. Blacks from Africa played a greater part in the settlement of the coast than in that of the interior, and established themselves more in the Northeast and East than in the Amazonian regions of the North. They were concentrated in wide areas of Bahia and Minas Gerais and were never numerous in the north of Paraná or in Santa Catarina. These two regions were among those initially settled by poor white farmers, the *caipiras* (peasants) and *Sertão*-dwellers, then later by European immigrants (Italians, Germans, Poles and others), who to a large extent came to replace the Black slave labour force when the economic interests of the land-owners no longer dictated the production of wealth based exclusively on the slave system.

To what extent did each of these different ethnic groups contribute to the development of Brazilian culture? The social contribution made by Indians, Blacks and Whites was first and foremost natural rather than cultural, for before becoming a nation whose culture is to a great extent the outcome of combinations and exchanges among different national and ethnic groups, Brazil was and still is a country whose population is largely the result of miscegenation between these three main human elements.

As in some other South American countries, unlike the situation in, for example, the United States, from the earliest days of Portuguese colonization there was intensive sexual intermingling between the "three races", resulting in the emergence of a large mestizo population. Brazil is thus not a nation in which ethnic groups and cultures have remained strictly separate from one another. Nor is it a country where racial interbreeding took place in one direction only, for example between Indians and Whites or between Whites and Blacks. Here, mainly among the poor and powerless, there have always been liaisons and marriages between Blacks and Whites, between Indians and Whites, and between Blacks and Indians. In each region there are specific names for the ethnic types resulting from such interbreeding. But, as a general rule, the word *mulatto* is used to designate someone with one Black and one White parent, *caboclo* for a person born to an Indian and a White, and *mameluco* (a less common term, corresponding to a rarer type of union) for the son or daughter of a Black and an Indian. It is no exaggeration to say that the Brazilian nation is the product of ethnic intermixture, even if there is supposed to be a majority of Whites (although this is considered to be debatable by some observers), especially in the cities of the South.

Those who lay stress on the important modernizing influence of the wave of European immigration in the late nineteenth and early twentieth centuries—which mainly affected the prosperous and industrialized regions of the South—obscure the fact that the pushing back of national frontiers to the North and West was largely due to the slow and indefatigable work of the poor mestizo people. History has forgotten that it was they who conquered, in their fashion, the most remote and hostile regions of Brazil.

While nearly all the Amazon Basin (an area the size of Europe, excluding Russia) is a "product" of the colonizing work of poor and landless *caboclos*, most of "Brazilian baroque" culture is the creation of generations of mulatto artists. The sculptors (such as *o Àleijadinho)*, painters, poets and musicians who produced the first authentically Brazilian high culture in Minas Gerais were children of Whites and Blacks, some of them slaves. In the colonial period, as later, nearly all the artists and craftsmen were Black slaves or mestizos, as educated and wealthy Portuguese or Brazilian Whites conspicuously dissociated themselves from productive work.

It is very difficult to attribute a specific cultural contribution to Indians or to Blacks in this vast country which has always been dominated by Whites. We have attempted to show that in Brazil there has never been an abstract category of "Indians" or another, equally abstract, category of "Blacks", but different nations, peoples, groups and individuals who represent in concrete terms what it means to "be Indian" or to "be Black" in Brazil.

Their contributions took a variety of forms, according to the pattern of events in each region and the way in which economic, political and cultural relations were built up among the different ethnic groups. Thus the

CONTINUED PAGE 45

Colour pages

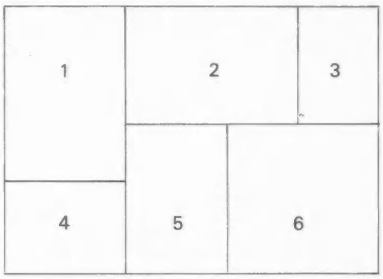
Opposite page

Above, Brazilian faces (here, a native of the Amazon region; a green-eyed mulatto; a Black woman wearing the head-dress of Iansa, a goddess who features in Afro-Brazilian rites; and a White woman of distant European ancestry) give some idea of the scale of the ethnic intermingling which has helped to shape one of South America's richest, most original and varied cultures.

Photo Bruno Barbey © Magnum, Paris
Photo Hervé Gloaguen © Rapho, Paris
Photo S. Salgado © Magnum, Paris
Photo Bruno Barbey © Magnum, Paris

Below,* Five Girls *(1937), oil painting by the outstanding Brazilian artist Emiliano Augusto di Cavalcanti (1897-1976). Although he has been called the "Gauguin of mulatto women", he was a leader of the "Modernist revolution" in Brazil, a movement which was closer to German Expressionism than to French Impressionism.

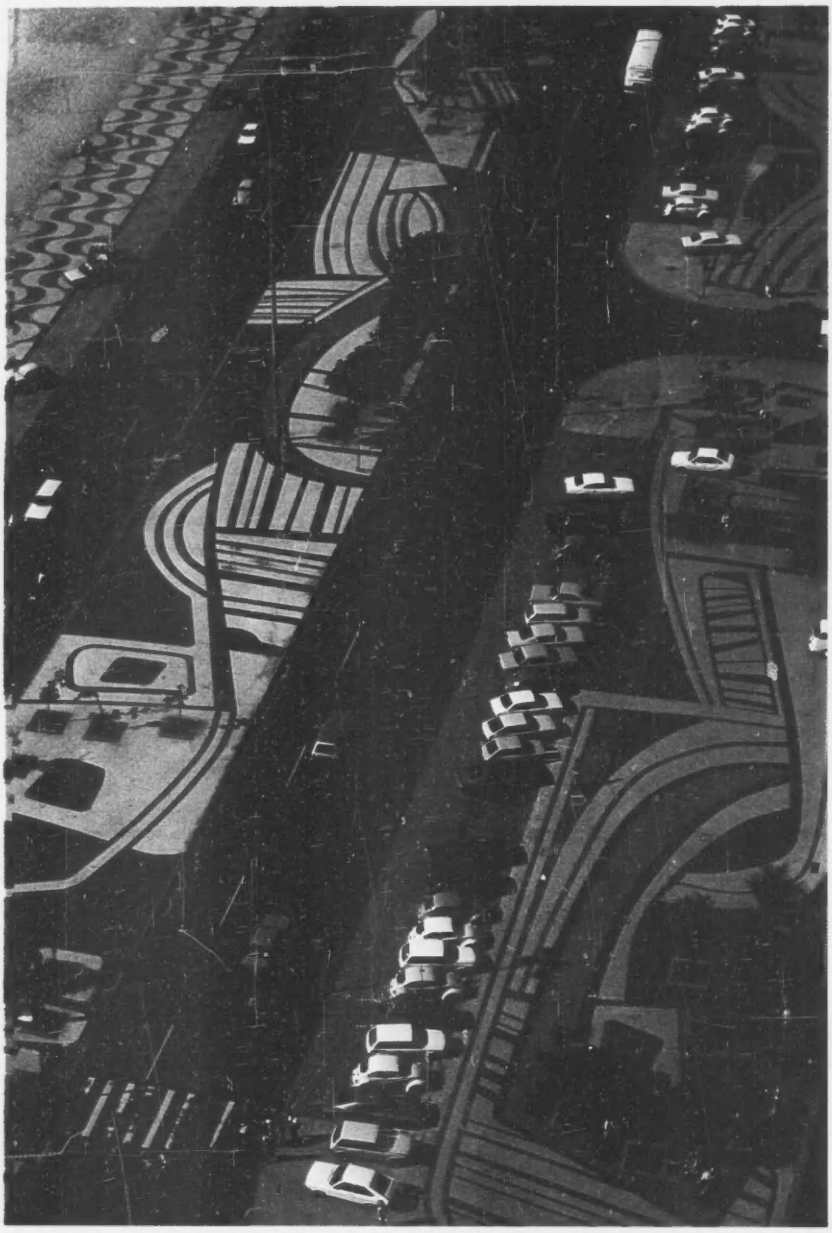
Photo © Brazilian Embassy/Museum of Modern Art, Paris

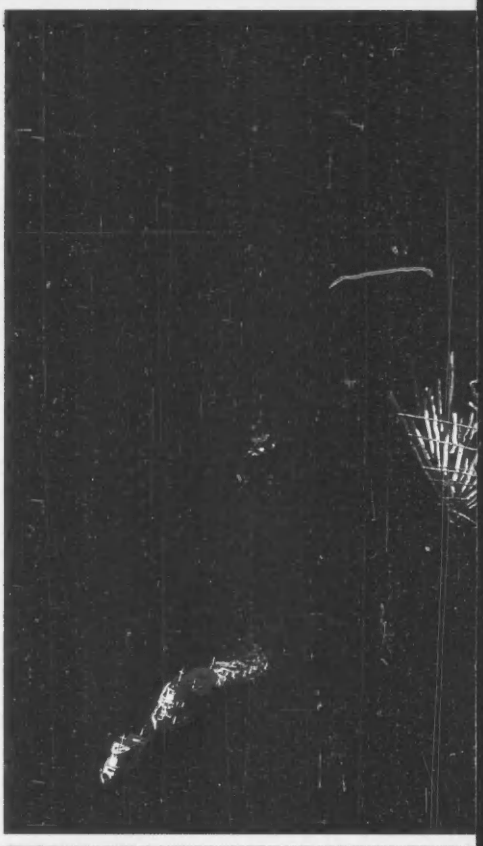


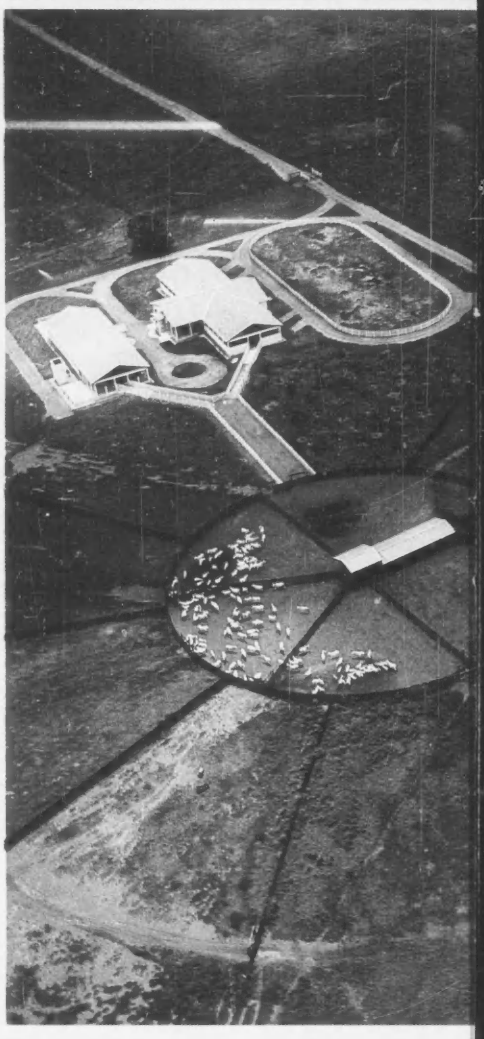
Centre pages

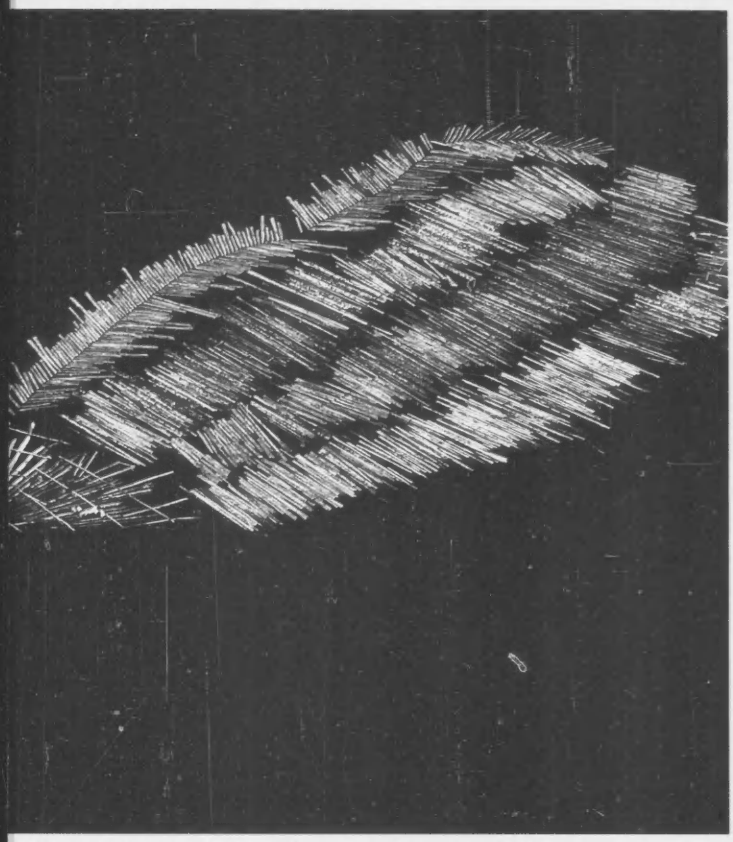
(1) Pavement designs on the sea-front of Copacabana, the world's most famous beach, in Rio de Janeiro. Motifs represent stylized sea-waves (top left corner) and, further right, what seem to be depictions of the vertical landscape of the city with its modern buildings, tunnels and highways. (2) Transport of logs by river is common in Brazil and Paraguay (and provided the theme for a Jules Verne novel,* La jangada*). This photo was taken on the Rio Negro near Manaus. (3) Bruno Giorgi's marble sculpture "The Meteorite", which represents the five continents, stands in the middle of an ornamental pond in Itamarati Palace, Brasília. The Palace, which has glass walls and a terraced roof, houses Brazil's Ministry of Foreign Affairs. (4) Air view of part of the Amazon basin, described by the Brazilian writer Euclides da Cunha as "the last chapter of Genesis". (5) The buildings of a* hacienda *(large estate) in the Mato Grosso. (6) Northeastern Brazil, the* Nordeste*, is a region associated with legendary exploits and adventures. Life is desperately hard because of drought, heavy rainfall and floods, and skeletal trees and animal carcasses are familiar features of the landscape. The people of the* Nordeste*, the* Sertanejos*, regularly leave their land and return later, following a pattern of migration dictated by the rigours of the climate.

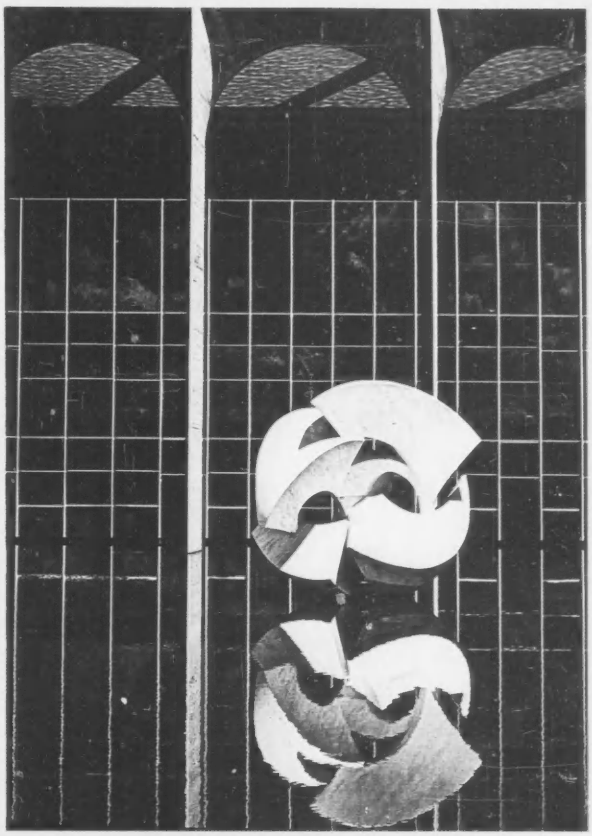
Photo Bruno Barbey © Magnum, Paris
Photo Georg Gerster © Rapho, Paris
Photo Bruno Barbey © Magnum, Paris
Photo Bruno Barbey © Magnum, Paris
Photo Bruno Barbey © Magnum, Paris
Photo © Vautier de Nanxe, Paris

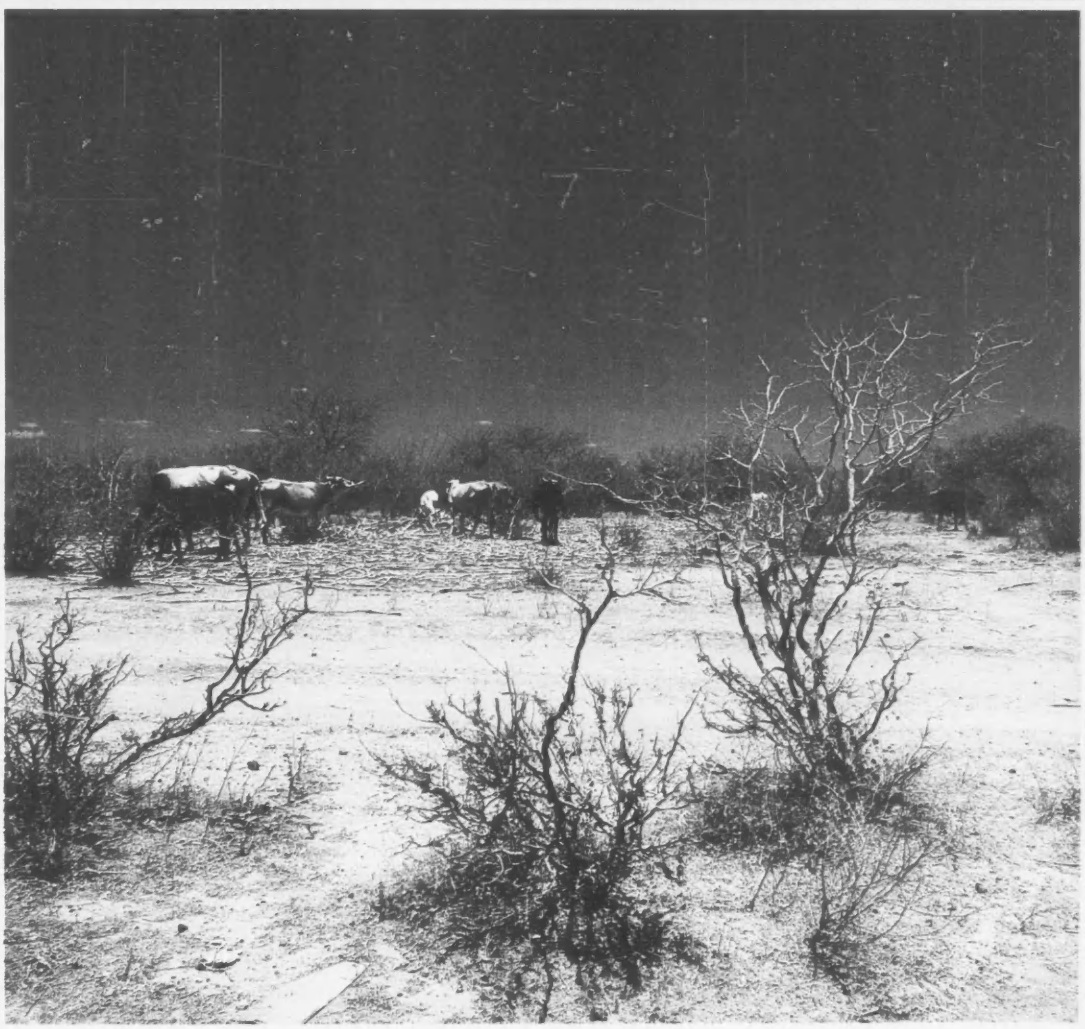












O Velho Que Enganou O DIABO
J. BORGES
A Eleição do Diabo e a Fossa de Lampião no inferno
O Começo de um — Amor —
O ENCONTRO de Velha que Vendia Tabaco com o Matuto que Vendia Fumo
O Jumento Que Falou no Nordeste
A 2ª Queixa de Satanaz a Cristo, Sobre a Corrução no Mundo
A MOÇA QUE VIROU COBRA
AUTOR: JOSÉ COSTA LEITE
História De Zé Carreiro
(O Valentão de Caricé)
JCL
O FIM DO MUNDO ESTÁ PRÓXIMO
Autor: CAETANO COSME DA SILVA
O Rapaz Que Apanhou Das Moças Por Não — Saber Namorar —
J. BORGES
AUTOR: JOSÉ COSTA LEITE
ESTAMOS NO FIM DA ERA
Discussão do Crente com um Cachaceiro
JOSÉ SOARES
Poeta Repentista
A NEGRA DE UM PEITO SÓ
CASA DAS CRIANÇAS DE OLINDA
O EXEMPLO DA moça do umbigo DE FOGO
J. BORGES
O CASAMENTO DO BODE COM A RAPOSA
HISTÓRIA COMPLETA
PREÇO
AUTOR: JOSÉ COSTA LEITE
Os Dez Mandamentos, o Pai Nosso e o Credo dos Cachaceiros
JCL
A Venda com o autor e na Barraca Zé Soares no Cais de Santa Rita, 220 - Recife - PE.

Clothesline literature

Stories told on a shoestring

by Clelia Pisa

MOST of the small booklets or *folhetos,* which constitute what is known as *literatura de cordel* or "clothesline literature" are masterpieces of Brazilian popular art. Their format is small (11 x 15 centimetres) and they have between 8 and 16 or 32 and 48 pages. They are printed on ordinary paper, with pale-coloured jackets. The wood engravings forming the frontispieces illustrate the story inside. *Folhetos* have been produced since the end of the last century, originally in northeastern Brazil where they were sold at markets, cattle fairs, sugar mills and other centres of economic activity.

The *folhetos* have changed since those days. Now, some of their covers have photographs instead of engravings, and they have been influenced by modern reproduction techniques. However, today as in the past, the authors of the stories inside are poets. They write in four-, six- or ten-line stanzas, and rhyme is all-important. To get people to buy the booklets, the poet himself, or a bookseller, declaims just enough of the text to whet the curiosity of passers-by, so that only the purchasers will ever know how the story ends. The vendors often display their wares by attaching them to lengths of rope or string, like clothes hung out to dry, whence the name *literatura de cordel* by which they are known in Brazil.

The subject-matter varies enormously, ranging from accounts of political events to epics containing echoes of the *Chanson de Roland,* the *Roman de la Rose* or the *Roman de Renart* or, more topically, of the visit of Pope John Paul II to Brazil or a trip to the moon. The ideas behind them are often conventional: the established order is respected, good always triumphs and punishment is meted out to wrongdoers. The authors, publishers and retailers of the *folhetos* are simple folk who would never dream of breaking rules. However, the texts are not entirely of their own choosing and, as we shall see, some have tried—and still do—to infiltrate a message into the *folhetos.* This is because the *folhetos* have such a wide following that they attract greedy eyes. To take one example, some 3 million copies have been printed of the hundred-odd *folhetos* about Padre Cicero, a village "miracle-worker".

Although individual authors sometimes print and market their own work with the help of their wives and children, specialized *folheto* publishers *(folheterias)* have existed for many years. These publishing houses, located in seven cities in northeastern Brazil, print and distribute work by many poets. However, the mass exodus of workers to Brazil's southern States in search of employment has changed the situation. The State of São Paulo, Brazil's richest, today has over one million of these "immigrants" and a large *folheto* publishing company has been established there.

Neither the poets nor the illustrators make fortunes out of their work. Some *folheto* authors have steady jobs with small radio stations. It must be remembered that *folhetos* are not only read but recited, and the rhymed verse can give a new slant to news with which people may already be familiar. In the early 1980s, there were some 2,500 "practising" poets working for radio stations, travelling around to fairs, and so on.

The Brazilian authorities and the Roman Catholic Church were quick to grasp the importance of the *folheto* as a vehicle for ideas, proposals and reforms. By the 1940s, government agencies were already making widespread use of them—five titles were published on Getúlio Vargas, the then President of the Republic.

When *folhetos* are funded by official bodies, Catholic associations and universities, the poets are commissioned to communicate to the general public such ▶

Colour page left: display of "clothesline literature" booklets pegged to the lengths of string from which they take their name,* literatura de cordel *(literally "string literature"). Each booklet contains a popular story whose theme is evoked in the cover illustration. The stories are told in verse. Below,* The Devil's Chariot, *a wood-block print illustrating the cover of a "clothesline" booklet dating from the 1970s. J. Borges is the name of the printer.

Photo Unesco

Photo © All Rights Reserved

A MOÇA QUE BATEU NA MÃE
E VIROU CAVALO
AUTOR: Rodolfo Coelho Cavalcante.
Trovador Brasileiro
Delegado do "Centro de Folclore de Piracicaba"
1.ª Edição . . . , junho de 1973
Preço Cr$ 1,00
SALVADOR - BAHIA — BRASIL

Photo © All Rights Reserved

Cover of a typical "clothesline literature" booklet. The text reads: "The girl who struck her mother and became a horse. Author: Rodolfo Coelho Cavalcante, Brazilian troubadour, delegate of the Piracicaba Folklore Centre, 1st edition, June 1973. Price 1 cruzeiro, Salvador, Bahia, Brazil."

▶ information as the key passages of a pastoral letter or a piece of legislation. However, the fact that these *folhetos* are free may influence the way in which their message is received. This funding system may well have contributed to the survival of such features of the *folheto's* original appearance as the wood engravings on the covers, which might otherwise have been more frequently replaced by photographs.

Peasants in remote rural areas, waiting for help that only God can provide, fishermen setting out on their *jangada* rafts for a hard day at sea, and factory workers dreaming in their dormitories—these are the people who enjoy reading *folhetos*. Poor but proud, smiling and sad by turns, hoping that the future will bring respite from their hardships and difficulties, they love tales of ghosts and spectres, werewolves, beautiful mermaids and stately princesses. However, in a country like Brazil that is being totally changed by the transistor radio and television, it is hard to predict what the future holds for these little books that have brought joy to so many people. ■

CLELIA PISA, *a Brazilian writer and journalist who has lived in France since 1955, has contributed to French radio programmes networked abroad and for the last ten years has been Paris correspondent of a Brazilian daily newspaper. She is the author of poems and literary criticism, and recently published with Maryvonne Lapouge* Brasileiras, *a book on the women of her country.*

The concrete poetry movement

by Severo Sarduy

FROM its beginnings in a small, privately printed review launched in São Paulo in 1952 and the work of its three founding poets, Haroldo de Campos (born São Paulo, 1929), his brother Augusto (1931), and Décio Pignatari (1927), Brazil's concrete poetry movement, *concretismo,*—which was actually a whole new way of looking not only at poetry but at life itself—went on to make its mark all over the world.

The review, *Noigandres,* is now a coveted collector's item. Rather unexpectedly, the aesthetic ideas it championed first had a response in the Federal Republic of Germany, in the work of Max Bense, who had come to concrete poetry thanks to the Swiss-Bolivian poet Eugen Gomringer, who himself had become a founder-discoverer of the movement through a chance meeting with Décio Pignatari. The movement next found an echo in the work of the Japanese poet Kitasono Katsue, before conquering that nomadic and universal land, the printed page.

How should we define concrete poetry and its essence, *concretud* (concreteness)? Instead of being a poem in the conventional sense, a concrete poem is akin to a diagram or drawing, a pattern on the printed page which forcefully and efficiently represents not only objects or concepts but the relationship between them, the invisible structures of sound and meaning that bind them together, their hidden affinities or antagonisms. What is more, as Guillaume Apollinaire put it, writing must be understood in analytical and discursive terms before its all-embracing ideographic message can be understood. For example, the poem reproduced here, *Epithalamium-II,* by the concrete poet Pedro Xisto, encapsulates the story of Paradise and enables it to be grasped at a glance, consisting as it does of a HE, a SHE and an "S" representing the devious serpent, but also of an "H" (for *homo,* in other words Adam) and an "E" for Eve, positioned symmetrically and indissolubly bound together by the serpent, just as in the Garden of Eden. The reader is obviously free to interpret the scene in his or her own way, and thereby join in the process of poetic creation.

However, according to Haroldo de Campos, the Pound-like patriarch of the movement and its chief theorist, *concretismo* is not merely "a hedonistic graphic arrangement or layout", nor a calligramme in which words are transformed into images of the things they designate (the word "rose" actually becoming a rose). In concrete poetry words are dismantled and modified so that we can see what they are made of, like a complex toy taken to pieces by a wayward child. In short, the poet becomes a "designer" of meaning.

The term *concretismo* is taken from the plastic arts, and designates non-figurative, geometric and rational compositions in which the key feature is the objective technique with which they were produced, and a clearly defined icon-like image drained of any residual emotion or subjective content, rather than any message or perception of the "other" reality, which such works might have managed to convey.

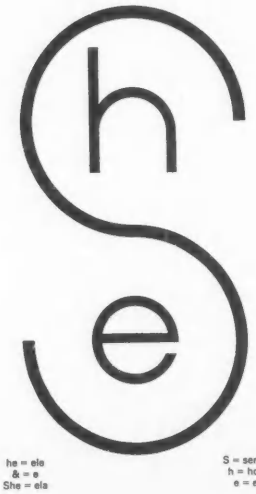


Photo © Abril Press, São Paulo

Epithalamium—II (1966), a concrete poem by Pedro Xisto.

The poetic movement adopted the theoretical tenets of this style of painting and even expanded on them: when in 1955 Eugen Gomringer was introduced to Décio Pignatari by the Argentine theorist and teacher Tomás Maldonado, he was the secretary of the Swiss graphic artist, architect and designer Max Bill, then director of the College of Design in Ulm (Fed. Rep. of Germany). Above all, however, *concretismo* delved back into an area of the Brazilian past that had been overlooked or unintentionally underrated. This was the subversive tradition which began with the Modernists around 1911, reached its climax in the 1930s with Carlos Drummond de Andrade and Murilo Mendes, and continued as far as João Cabral de Melo Neto.

But the concrete poets went even further: they took over the broken and violent diction of Oswald and Mário de Andrade, the "cannibalist forefathers", as Haroldo de Campos called them, and went back even further to rediscover the authentically revolutionary modern idiom of Sousândrade (Joaquim de Sousa Andrade, 1833-1902), a great poet who had been completely forgotten. In 1877, this contemporary of Baudelaire, who lived in the United States for ten years, wrote what Haroldo de Campos regards as the foundation stone of *concretud:* a long poem entitled *O guesa errante,* which culminates in an astonishing sequence—"Wall Street Hell"—which might be described as textual marquetry or polyphony, in which layout, neologisms, verbal *montage* and sudden changes in tone evoke the newspapers of that period and the hectic world of the stock market. It is a typographical explosion in a pre-Poundian expanding universe.

This, then, is Brazilian concrete poetry. It is poetry at its most modern and most aggressively international, and yet poetry securely attached to its roots: the authentic voice of Brazil. ■

SEVERO SARDUY, *a Cuban writer who lives in France, is the author of a number of novels, poems and essays. His works include* Cobra *and* Colibri *(novels) a book of essays,* Barroco, *and a collection of poems,* Un testigo fugaz y disfrazado.

Music, the pulse of a people

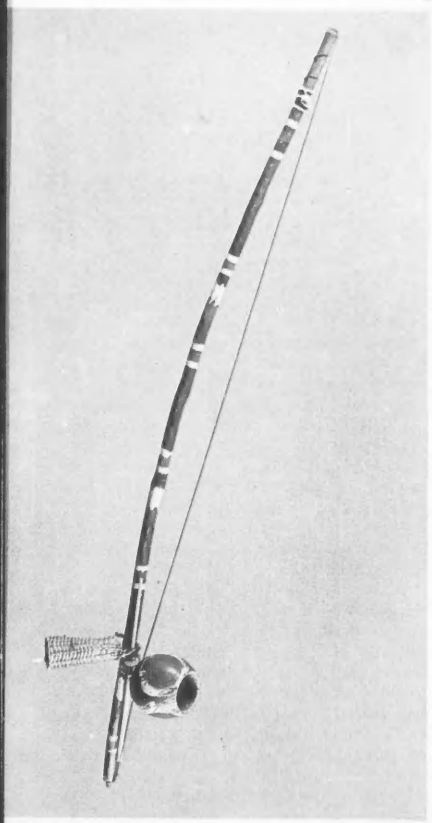
by Tárik de Souza

Photo © Ethnographic Museum, Geneva

1

Shown on this page are three typically Brazilian musical instruments: 1. Wind instrument of the Xavanté Indians (Mato Grosso State, Centre West Brazil) is made from a gourd adorned with feathers. 2. The* berimbau-de-barriga, *an instrument of Angolan origin, consists of a wooden bow (the* berimba, *128 cm long on specimen shown here) with a single string. The gourd at the base of the bow functions as a sound-box which the musician moves towards or away from his or her stomach to modulate notes plucked from the string. This instrument is used to accompany Bahian dances such as the* capoeira, *which is also of African origin. 3. The* cavaquinho, *of Portuguese origin, is a small guitar-like instrument with four metal strings. Highly popular, it is played with a plectrum and used by many groups of Brazilian musicians.

2



3

Photos © Edison Carneiro Folklore Museum, Rio de Janeiro

BRAZIL was born singing. Flowing through the veins of this "subcontinent" is the lifeblood of a mingled ethnic heritage. From the Indians, the original inhabitants, came tribal choirs and vocal groups singing in counterpoint to the loud and clear rhythms of work, festivity and suffering. From the Portuguese invaders came plaintive and nostalgic stringed instruments, hymns lamenting their exile and songs in celebration of bloodthirsty conquest. From the Black slaves, bound by their chains, came chants of forced labour, conveying the hidden message of struggle and resistance, and the wild *batuque* dance of revolt and passion. Held in the grip of these discordant influences, it was impossible for Brazil to create a harmony. Were we to plot, however sketchily, a map of its songs and dances, its rhythms and melodies, we would find that there is almost as wide a variety of musical languages as there are cultural microcosms in this vast country.

Culturally rich yet socially downtrodden: a typical aspect of the northeastern region of Brazil, with its *baiões* drawn from the violas played by blind singers at fairs; the *xaxado* danced at rustic celebrations by the crusading *cangaceiros*, Robin Hood-like bandits whose sandals kick up clouds of dust from the parched earth; and the *coco* of the seaboard, in which the ▶

Photo © Cris Queiroz, Paris

Maria Bethania, a great interpreter of Brazilian song, draws her repertoire from her country's poetic and literary heritage (she created one show around the work of Clarice Lispector, a leading practitioner of the Brazilian "new novel"). Above, in Paris during a gala organized in 1982 by the French women's liberation movement.

Photo © Cris Queiroz, Paris

In 1967, a group of young artists from Bahia revolutionized popular Brazilian music. Known at first as the "Baianos" and later as the Tropicalists, they included Caetano Veloso and his sister Maria Bethania, Gilberto Gil, Gal Costa, Rita Lee and the Mutantes, the conductor Rogério Duprat, as well as painters, sculptors, artists, poets and film-makers. The group brought in original new trends which were "cannibalistic" like the Modernist movement of the 1920s in the sense that they tried to assimilate influences of all kinds. One result of this collective enterprise was the LP Tropicália, a mixture of samba and rock, chachacha and bossa nova. Today, twenty years later, Caetano Veloso (above, in Paris in 1985) has lost none of his poetic talent and eclectic spirit; he has turned the Beatles hit Help into a bossa nova and injected "rap" into the samba.

▶ words are broken down into syllables at lightning speed and are lost in a spate of verbal dexterity culminating in the tongue-twisting *embolada*. Equally typical is the bitter Northeast of the *toada*, the monotonous chanting of the inhabitants of the *Sertão* forced to emigrate from their arid lands, in contrast to the spell cast by the medieval *puluxia* from the interior; the last incantation of the *incelência* (funeral song), the lowing of the cattle and the gentle rustle of the grasslands.

The main sources of this musical torrent, flowing counter to the course followed by the river São Francisco from the *Sertão* down to the sea, are the coastal areas, in the splendid works of Luiz Gonzaga, from Pernambuco, and Dorival Caymmi, from Bahia. Gonzaga gave an urban tone to the rhythms and beliefs of the interior and to the legend of the sad fate of the emigrants driven off their land by drought. Caymmi speaks of the sea and fishermen—the weather-beaten proletariat of the seaboard—but with the Afro-Brazilian eloquence characteristic of the passionate *macumba* of Salvador, the city of 365 churches in Bahia State. Gonzaga exalted the two-beat *baião* which, in its export version, has swept throughout the world, while Caymmi

1. In Brazilian Portuguese, *samba* is masculine and therefore differs from the *zamba* of northern Argentina and other regions of South America. *Editor.*
2. *Bossa nova* means "new trend" in Portuguese. *Editor.*

Photo © Cris Queiroz, Paris

Chico Buarque de Hollanda (right, in Paris in 1985), one of the idols of Brazilian popular music, began his career with* A Banda, *a samba which had a big success during a TV song festival in 1966. The same year, João Cabral de Melo Neto's play* Morte e vida Severina, *for which Buarque had written the music, had a triumphant reception on the other side of the Atlantic. Still as popular as ever, Chico Buarque has moved from the lyrical flights of his early work to songs of social commitment, while continuing along the path of poetic and stylistic experimentation which produced* Construção, *one of his most famous compositions.

Right, Intermitências I, *a score for piano by Cláudio Santoro (born 1919), one of Brazil's great contemporary composers. A pupil of Nadia Boulanger and the French composer Olivier Messiaen, in 1939 Santoro joined the "Música Viva" group founded by the German musician Hans Joachim Koellreutter which was in the forefront of one of the two musical schools which emerged after the 1922 Week of Modern Art. Unlike the "nationalist" school which urged musicians to seek inspiration in national life, giving special emphasis to the wealth of Brazilian musical folklore, Koellreutter's group championed dodecaphonic music and the universality of musical language. In the late 1940s, Santoro left the group and moved towards other techniques of composition. He later founded the Department of Music at the University of Brasília, where he still teaches. Currently director of the Brasília Symphony Orchestra, he has written chamber music, symphonies and choral works.*

adapted the folklore of the street-vendors' cries and of the sambas[1] to the pulse of the industrial era. The delightful harmonies he produced from his violin provided the model for the vocal and instrumental bossa nova[2] with which his fellow-Bahian João Gilberto introduced music that was Modernist in inspiration.

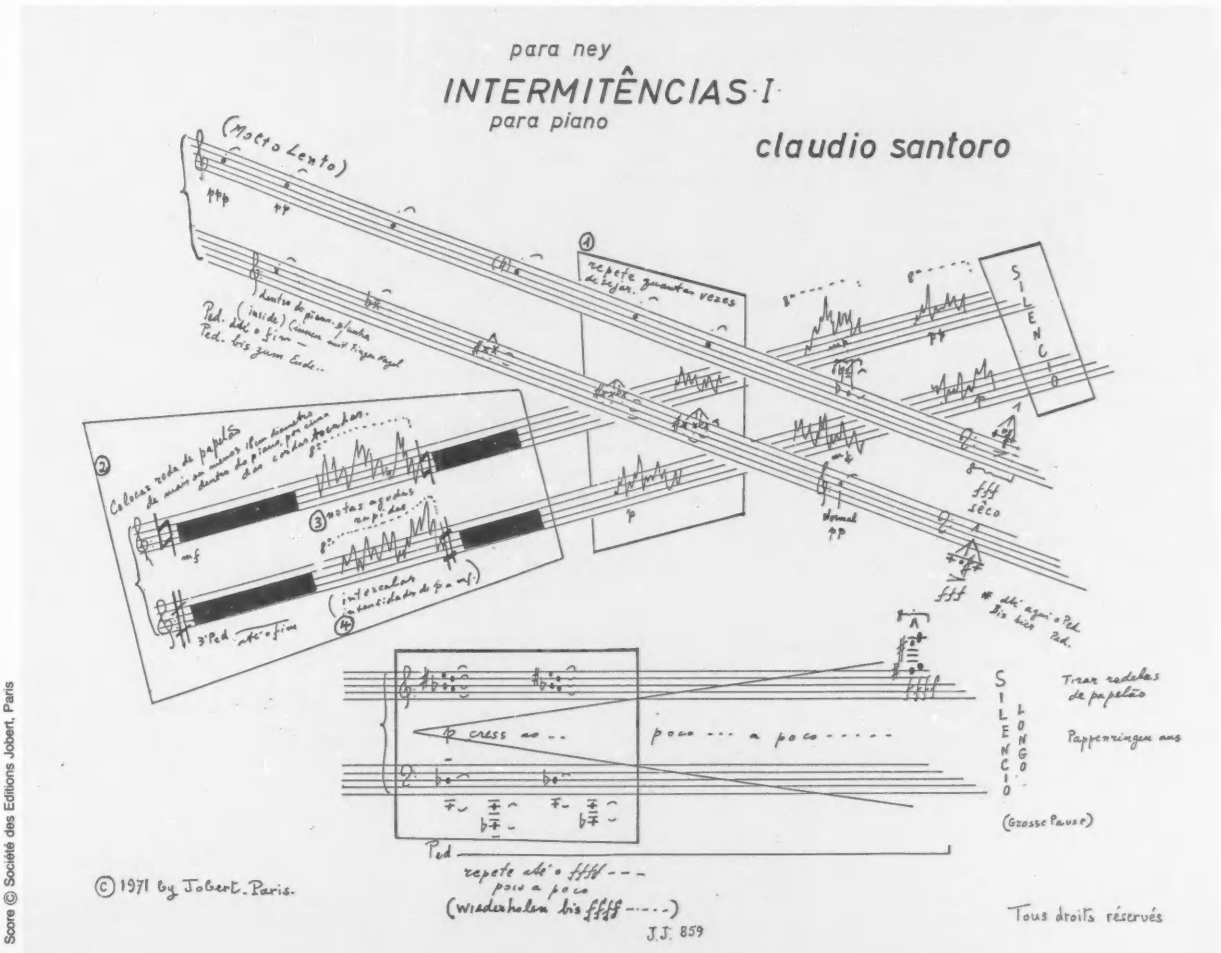
A second focal point of cultural influence for the emergence of all these trends was to be the city of Rio de Janeiro. It was not by chance that it came to be the country's second capital, from 1763 to 1960, in succession to Salvador, which had performed that role from 1549 to 1763, and that it had the same mixed population. After all, it was in Rio—in the very centre of the city, in the house of a set of festive Bahians—that the samba, the basic feature of the country's music, was born. The samba rhythm, which was derived from the African *lundo* and had the same origins as the *maxixe,* was eventually expelled physically from its place of birth. However it continued to follow the route taken by the poverty-stricken and established itself in the foothills of the *morros*—the mountains surrounding Rio where the first samba schools were founded.

The samba schools are local social organizations which are instrumental in promoting the city's annual costume and mask parade, headed by an intricately interweaving pattern of samba dancers. With the creation of a music industry (factories manufacturing records, radios, and subsequently television sets), the so-called *samba de morro* can be said to have gone downtown. It is accordingly no longer a code of conduct or way of eking out a living for popular poets, but has entered the "literate" sphere of bourgeois writers like Ary Barroso, the author of the celebrated *Brazilian Watercolour,* or João de Barro, to whom we owe, among other works, Rio's signature tune *Copacabana, Little Princess of the Sea.*

It was the samba, coupled with post-war North American jazz, which gave rise to the bossa nova, the rhythm of which also owes something to the audacious skills of Ravel, Debussy and Chopin. The composer Antônio Carlos (Tom) Jobim, a pupil of the German theorist Hans Joachim Koellreutter, a refugee from Nazism who settled in Brazil in 1937, joined with the poet and diplomat Vinicius de Moraes in creating a set of harmonic progressions that were to change Brazilian music, instrumental and vocal alike. Through the bossa nova movement, composers and artists like Baden Powell or the dissident Jorge Ben—who also mixed the samba with the blues—as well as Edu Lobo and Sérgio Ricardo, who composed the sound tracks for Glauber Rocha's films, were all involved in changing both the form and the socio-political content of Brazilian musical discourse.

Even the harsh northeastern songs of Geraldo Vandré took the path of the orchestral avant-garde under the impetus of the resourceful Quarteto Novo, at least two of whose members succeeded in absorbing some of the most progressive currents of jazz. These were the percussionist Airto Moreira, with his discovery of the unusual sounds he could make with an ass's jawbone, and Hermeto Pascoal, described by Miles Davis as "the world's most impressive musician", who conducted a symphony of sounds on a series of receptacles filled with stones and turned a set of cheap carafes into "wind instruments".

Following in the footsteps of the musician Baden Powell and the path opened up by the bossa nova from 1958 to 1965, Chico Buarque de Hollanda (born 1944) gave a fresh lease of life to the samba by devising an original combination of the musical language of the *morro* foothills with urban satire. For their part, Gilberto ▶



Score © Société des Editions Jobert, Paris

Photo © Villa-Lobos Museum, Rio de Janeiro

Heitor Villa-Lobos (1887-1959) is the father of "serious" music in Brazil. As a musician he was largely self-taught, and for several years travelled throughout Brazil, associating with wandering folk musicians and discovering the wealth of Brazilian folklore with which his music is suffused. The best-known works of this prolific composer are a series bearing the generic title* Chôros, *and* Bachianas brasileiras, *a set of pieces in which a contrapuntal technique in the manner of J.S. Bach is applied to themes of Brazilian origin. In photo, left, taken in New York in 1957, Villa-Lobos is seen with three percussion instruments used in Brazilian popular music: on the piano is an* afoxé, *a gourd covered by a lattice of beads; he is holding a* chocalho, *a kind of sleigh-bell, and a* reco-reco, *a grooved piece of bamboo which is scraped with a wooden rod.

▶ Gil and Caetano Veloso, both of whom were born in 1942 and were "launched" by the same television festivals as had contributed to the fame of Chico Buarque, picked up, each in his own way, the musical threads laid down by Caymmi and João Gilberto. They also created a cultural movement, known as *Tropicalismo*, that was closely related to the painting of Hélio Oiticica, the *Cinema Novo* (see article page 33) of Glauber Rocha, and the "cannibal theatre" of José Celso Martinez Correa. Notwithstanding its brief existence, from 1967 to 1969, the movement reconciled the country's traditions of critical revisionism, steeped in the literary irony of the drama, poetry and prose of the Modernist writer Oswald de Andrade, with the "concrete" poetry of the Futurist Décio Pignatari and the brothers Augusto and Haroldo de Campos.

This approach also incorporated the aesthetics of the "popular bad taste" of the idols of Brazilian music-hall and the international style of the Beatles, and combined discontinuities and silences like those of Stockhausen, or sound effects as in the work of John Cage, with the langorous melodies of long-ago sambas. Rogério Duprat, the main orchestrator of *Tropicalismo*, which featured singers of the importance of Gal Costa and Maria Bethania, was also a pupil of Koellreutter. Moreover, since there is always a master "arranger" in the many different schools of Brazilian music, it is useful to take a look at the instrumental heritage known as the *choro*.[3]

The word *choro* was first used to denote a mixture of European genres, including the schottische, waltz, tango, polka and habanera, by Alfredo da Rocha Viana Filho, known as Pixinguinha (1898-1973). Through his work with a variety of orchestral ensembles and his patient transcription of the oral music of self-taught composers, Pixinguinha laid down the parameters of Brazilian musical tradition. His baton charted the path taken by the country's music from the brass-dominated *marchinha* of carnival time to the feverish sounds of the military bands of Pernambuco, and from the *modinha*, a legacy of the Portuguese court related to the *fado*, to moonlight serenades in the suburbs. This is the origin of *Abre Alas*, the first piece of carnival music involving a literal host of musical instruments. The leading composer of "serious" music in Brazil, Heitor Villa-Lobos (1887-1959), was a friend and contemporary of Pixinguinha, and indeed wrote a celebrated series of works known as *Chôros*.

An equally fundamental feature of the structure of Brazilian popular orchestration is the percussion accompaniment which came to be added to the ensembles of violins, cellos and violas in the shape of small drums improvised from all kinds of kitchen utensils and metal tools. The most famous example of this is the arrangement for *Brazilian Watercolour*.

Although this important musical current has branched out in countless directions, it has also been enriched by contributions from different regions, such as the church music composed by slaves and transcribed by Milton Nascimento, who was born in Rio but received his musical education in the religious processions of Minas Gerais, or the rescoring of the northeastern *coco* of Jackson do Pandeiro in the electronic style of contemporary rock. Songs composed in Brazil respond to the clash of stimuli between the country's oral and choreographic traditions and the worldwide community. Thus, with such an open-minded outlook, mambo and rock turn up in the music of the quintessentially Brazilian Chico Buarque just as bossa nova rhythms appear in the numbers of such British groups as Style Council and Everything But a Girl, and some European brass bands include *A Banda*, again by Buarque, in their conventional repertoires.

The litany intoned by the Portuguese priests as they taught the catechism could be combined with the Indian choirs to produce a number of *Sertão* viola pieces, but there are other even more eloquent examples of borrowing from this Third World songbook. Frank Sinatra has sung Tom Jobim's *The Girl from Ipanema* and *One Note Samba;* the Modern Jazz Quartet has recorded *Bachiana No. 5* by Villa-Lobos; *La Casa*, music written by Vinicius de Moraes for Brazilian children, is a success in Italy, just as Rita Lee's Brazilian-style rock is popular in France. Indeed, as Caetano Veloso thunders in one of his latest hits, written in the "rap" style of the Blacks of Brooklyn: "E deixa os portugais morrerem à mingua/ minha pátria é minha língua" ("And let the 'Portugals' die in destitution/my country is my language"). ■

TARIK DE SOUZA *is a Brazilian journalist, poet and music critic. He has contributed to many Brazilian magazines since 1968, and writes a regular column on popular music for the* Jornal do Brasil. *Founder of the magazine* Rock, a historia e a gloria *(Rock, the Story and the Glory), since 1981 he has been a popular music reporter and critic for Rio de Janeiro's educational television service. His published works include* Rostos e gostos da música popular brasileira *(Faces and Fashions of Brazilian Popular Music) and a book of poems,* Autopsia em corpo vivo *(Autopsy on a Living Body).*

3. *Choro* (literally "lament") is a Brazilian musical genre. The word can also denote a group of musicians. *Editor.*

'Cinema Novo'

A cultural revolution on the screen

by Paulo Antonio Paranaguá

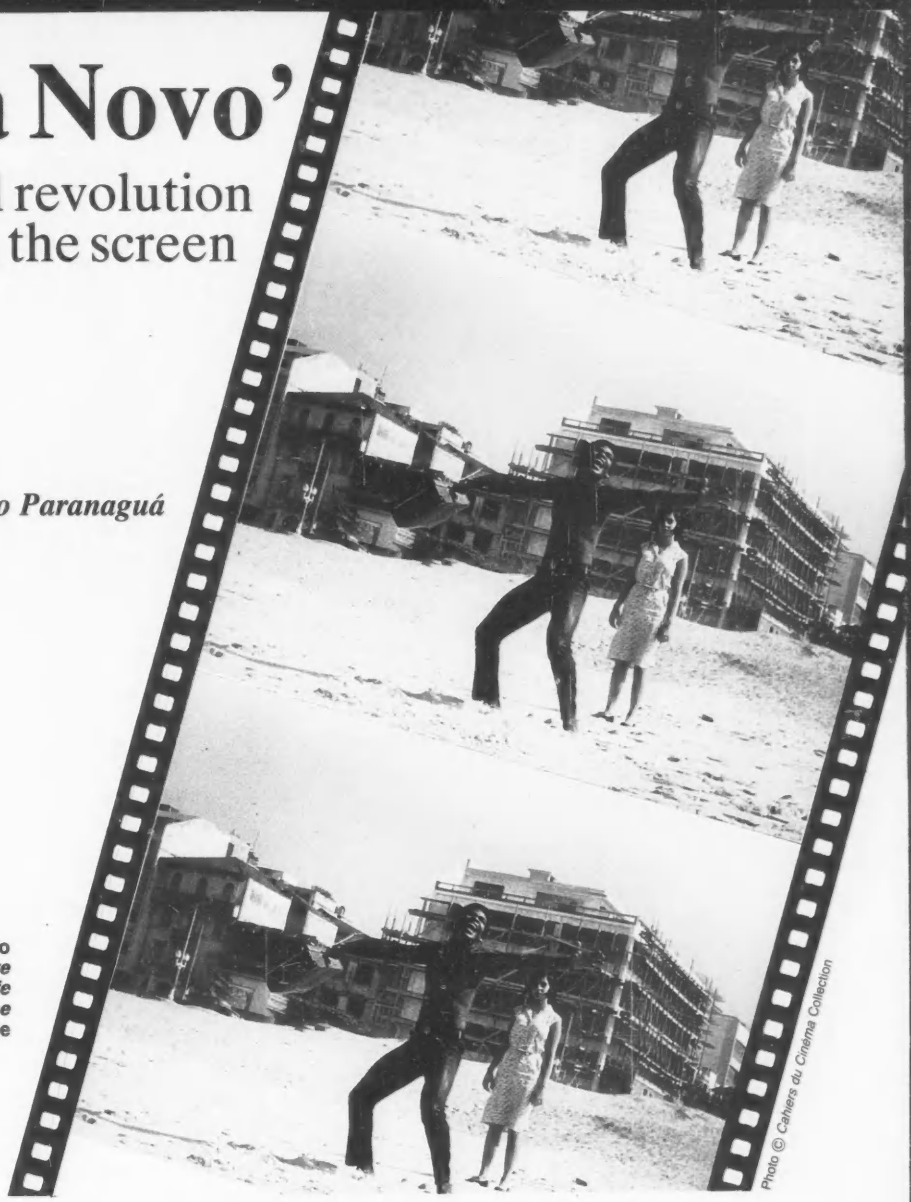


Photo © Cahiers du Cinéma Collection

The Black, the peasant, the favelado (shanty-town dweller) and the Indian are "outsiders" who have been brought to life on the screen by Cinema Novo. This scene is from Carlos Diegues's film A grande cidade (1966).

'CINEMA Novo', or the New Cinema of Brazil, was hailed by its main spokesman and theorist, the Brazilian director Glauber Rocha, as an authentic revolution in both expression and production, two closely connected aspects of an art which is also an industry.

Expression. Forty years after the Brazilian Modernist movement of 1922 attempted to lay the foundations of a distinct Brazilian aesthetic in literature and the plastic arts, *Cinema Novo* aspired to define a truly Brazilian form of expression in film. Hitherto, Brazilian film-makers had contented themselves with local themes and characters, and in the process of film-making itself, usually considered as a purely technical operation, had stuck to the conventional formulae of Hollywood and the European cinema. They turned out comedies, melodramas and musical comedies replete with clichés inherited from the dominant modes of film production. In this way a dichotomy between form and content was created, and film-makers had no choice but to present local reality through established cinematographic conventions which they regarded as ideal.

Cinema Novo transformed this situation by seeking to develop a Brazilian film language which would be in harmony with the other forms of expression of Brazilian culture and particularly with the most innovative creative trends in narrative, drama, the plastic arts and music.

The best example of that stylistic innovation, and of a form of nationalism which by no means implies xenophobia or a rejection of foreign influences, is still *Deus e o diabo na terra do sol* ("Black God—White Devil"), made by Glauber Rocha in 1963. This film succeeds in integrating a whole series of disparate elements: the *montage* technique of Eisenstein and the poetry of the *literatura de cordel* of northeastern Brazil (see page 27); the rich texture of Visconti's films and the dynamic quality of Westerns; the preoccupations of the social documentary and the choreography of samurai films; the psychological intro- ▶

spection of Stanislavsky and the distancing of Brecht; the choral complexity of opera; the lyricism of the *Bachianas brasileiras* of Villa-Lobos and the simplicity of folk melodies; specific details about Rocha's native region; and the general problems of underdevelopment.

Glauber Rocha interwove all these elements to produce an original, personal creation, just as a writer such as Guimarães Rosa used the folk themes and traditions of his own region. Glauber Rocha showed that this approach was suitable not only for analysing bygone situations and handling traditional issues, but also for describing the modern world. His film *Terra em transe* ("Earth Entranced") of 1967 is a dissection of the political world at that time, showing the manipulations of populism, the messianic temptation of guerrilla warfare and the conflicts between élites. It contributed to the national debate with an acuteness and lucidity seldom achieved on film.

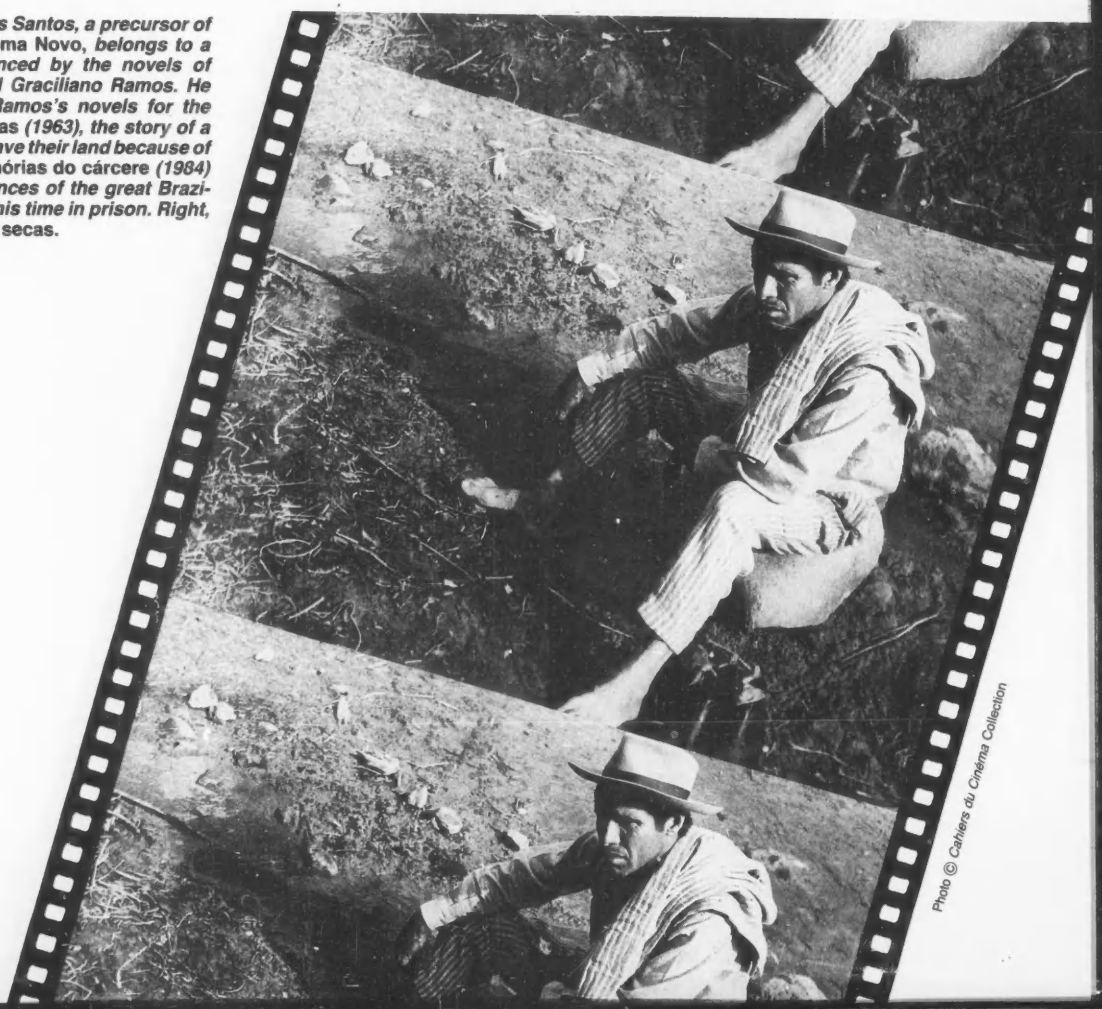
Production. Here too *Cinema Novo* rejected imitation, which had hitherto been regarded as inevitable in film production. This innovatory movement emerged from critical thinking about the failure of attempts to transplant to Brazil the kind of film industry found in the industrially developed countries. The colonization of the Brazilian cinema was not only a consequence of the domination of the market by foreign output; it was also an alienating attempt to transplant a method of production-line filming in vast studios with large teams of technicians, based on the star system and the conventions of the Hollywood film.

The new Brazilian cinema took underdevelopment as its starting point and devised production formulae which were better suited to the circumstances. It returned to the tradition of craftsmanship established by the pioneers of film, abolished the frontiers between fiction and documentary, and explored new channels of distribution.

Because of these two revolutionary departures, in expression and in production, *Cinema Novo* stood out as an alternative model for the emergent cinemas of Latin America and the Third World as a whole, as did its quest for paths to economic and ideological decolonization. Glauber Rocha expounded the theory of the movement in such manifestos as *Uma estética da fome* ("An Aesthetics of Hunger") and *Uma estética da violência* ("An Aesthetics of Violence", 1965), and in many articles collected in his book *Revolução do Cinema Novo* ("The Revolution of *Cinema Novo*", 1981), which had a worldwide impact.

Nevertheless, this new approach to film-making was not so much a formal school as a movement for those who rejected dogmatism. Although the influence of Neorealism can be seen in such early works as Nelson Pereira dos Santos's *Rio 40 graus* ("Rio, 40 Degrees", 1955) and *Rio zona norte* ("Rio Northern District", 1957), *Cinema Novo* diverged from Neorealism and was fundamentally in sympathy with Luis Buñuel's criticism of the sentimentality of post-war Italian cinema, while also rejecting the stereotypes and Manichaeism of socialist realism.

Pluralism. *Cinema Novo*'s aesthetic "non-alignment" was a guarantee of pluralism and respect for the different outlooks and stylistic approaches of the filmmakers, who freely claimed full responsibility for their films. The northeastern region of Rocha's "Black God—White Devil" inspired such different and highly personal films as *Os fuzis* ("The Rifles", 1964) by Ruy Guerra, *Vidas secas* ("Barren Lives", 1963) by Nelson Pereira dos Santos, and *São Bernardo* ("Saint Bernard", 1971) by Leon Hirszman. Joaquim Pedro de Andrade swung from the unpretentious lyricism of *O padre e a moça* ("The Priest and the Girl", 1966) to the unbridled tropicality of *Macunaíma* (1969). *Cinema Novo* explored urban life in *A grande cidade* ("The Big City", 1966) by Carlos Diegues, Ruy Guerra's *Os cafajestes* ("The Beach of Desire", 1962), and the mythical world of the Indians in



***Nelson Pereira dos Santos, a precursor of the Brazilian* Cinema Novo, *belongs to a generation influenced by the novels of Jorge Amado and Graciliano Ramos. He adapted two of Ramos's novels for the screen:* Vidas secas *(1963), the story of a family forced to leave their land because of drought, and* Memórias do cárcere *(1984) about the experiences of the great Brazilian writer during his time in prison. Right, scene from* Vidas secas.**

Photo © Cahiers du Cinéma Collection

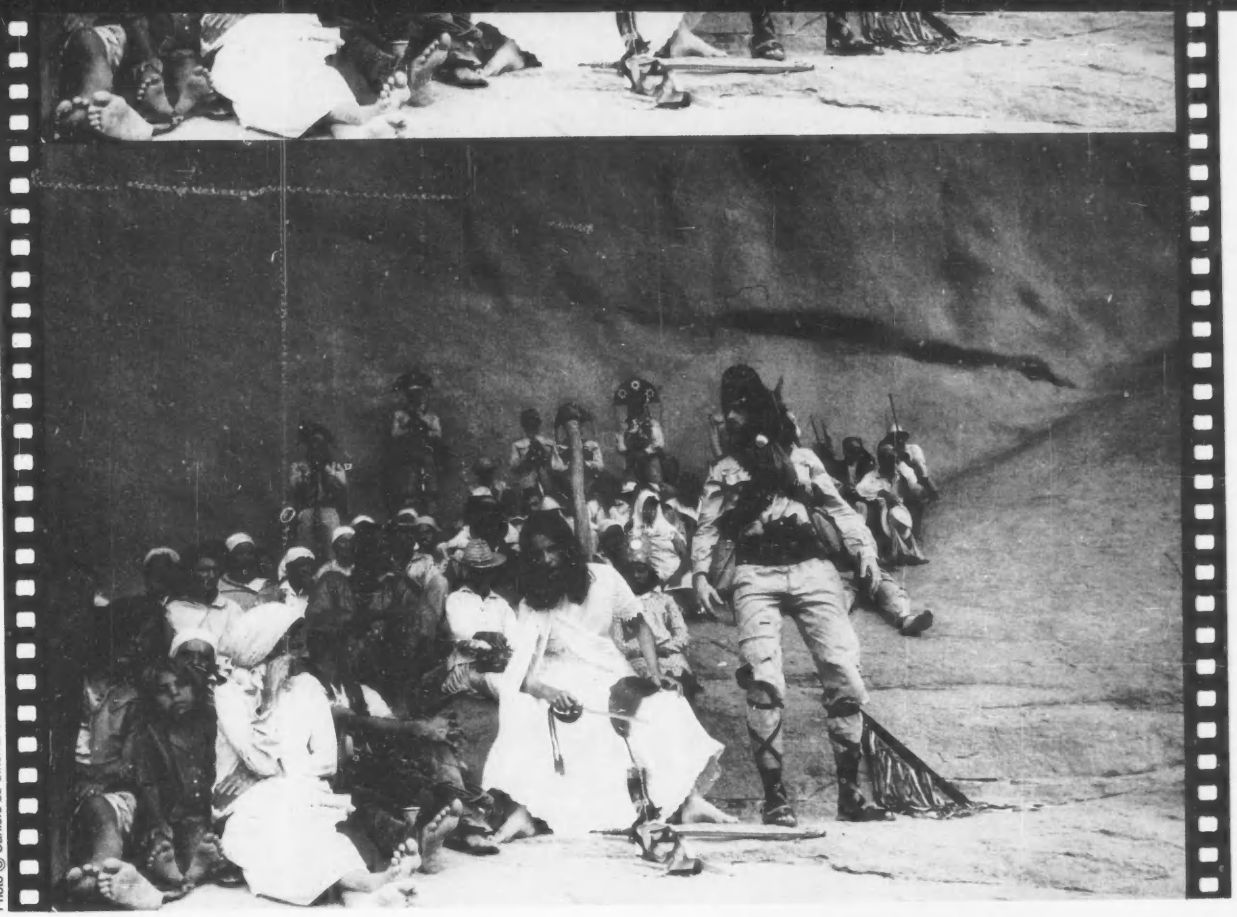


Photo © *Cahiers du Cinéma* Collection

Above, still from* Antônio das Mortes *(1969, full title* O dragão da maldade contra o Santo Guerreiro*—"The Evil Dragon versus the Holy Warrior") by the Brazilian film director Glauber Rocha (1938-1981). The characters—Coirana, spiritual heir or reincarnation of the legendary bandit Lampião; Corisco, the blond devil; the blind landowner who tyrannizes the region; and Antônio das Mortes, the slayer of outlaws—embody the doubts, hesitations and choices which confront the people of the Sertão. Glauber Rocha explained that the film depicted "an ambiguous, trance-like state of mind". Brazilian critics thought that the film was dominated by a surprising spirit of negation, compared with its director's previous work in the cinema.

Photo © *Cahiers du Cinéma* Collection

Right, scene from "The Lion with Seven Heads" (1970), whose original polyglot title* Der Leone Have Sept Cabeças *(in German, Italian, English, French and Portuguese) announces the political theme of this film in which Glauber Rocha set out to portray allegorically the Third World struggling for liberation from all kinds of imperialism, personified in the film by a US intelligence agent, a Portuguese businessman, and a kind of white goddess who devours Africa. The seven-headed lion symbolizes the revolutionary spirit which survives the loss of its leaders.

▶ Gustavo Dahl's *Uirá, um indio em busca de Deus* ("Uirá, an Indian in Search of God", 1974), and portrayed the political bewilderment of intellectuals in Paulo César Saraceni's *O desafio* ("The Challenge", 1965).

Cinema Novo was contemporary with the French *nouvelle vague*, the independent cinema of North America, British free cinema, Spanish and Argentine *nuevo cine*, Cuban revolutionary cinema, the birth of Black African cinema and movements of renewal in countries as different as Japan and Czechoslovakia. Nevertheless, its true significance can only be appreciated in the context of Brazilian culture. The crisis in the traditional production system created a climate in which the new Brazilian cinema and similar movements could be welcomed and could achieve international success.

The history of Brazilian cinema can be summed up in two words: "before" and "after" *Cinema Novo*. It must also be said that our past would have slipped into oblivion had it not been for the sense of historical perspective created by *Cinema Novo*, which enabled such masterpieces of Brazilian cinema as Humberto Mauro's *Ganga bruta* ("The Dross", 1933) and Mário Peixoto's *Limite* ("Boundary", 1929) to be saved for posterity. Glauber Rocha himself wrote a *Revisão critica do cinema brasileiro* ("Critical Review of the Brazilian Cinema") in 1963. If *Cinema Novo* had not made a breakthrough into modernity, Brazilian cinema would have faded out, or would have continued to languish in mediocrity.

The emergence of *Cinema Novo* is a landmark in our cultural tradition. Let us hope that this tradition of creativity, high standards and freedom will help Brazil to respond to the new challenges of television and the audio-visual media in a way that lives up to our current hopes for change and democratic participation. ■

PAULO ANTONIO PARANAGUA, *Brazilian film critic, is the author of a number of works on the cinema in Spanish and French as well as Portuguese, notably* Cinema na América Latina *(Latin American Cinema, 1985), and the forthcoming* Historia do cinema brasileiro *(History of Brazilian Cinema), and* Le cinéma brésilien *(Brazilian Cinema). He is also coauthor of* Les cinémas de l'Amérique Latine *(Latin American Cinemas, 1981),* La historia y el cine *(History of the Cinema, 1983), and the* Dictionnaire Larousse du cinéma *(Larousse Dictionary of the Cinema, 1986), and a contributor to film magazines, including* Positif, *published in Paris.*

Scene from Joaquim Pedro de Andrade's* Macunaíma *(1969). Based on the "parody-novel" of the same title by the Modernist writer Mário de Andrade, the film is an example of the "tropicalist" element in Brazilian art which finds expression in the cinema, in theatre and in the work of musicians such as Caetano Veloso and Gilberto Gil.

Photo © Cahiers du Cinéma Collection

Return ticket

The Brazilian arts make a 'come-back' to Portugal

by Fernando Alves Cristóvão

THE discovery of Brazil in 1500 was followed by the arrival in 1549 of the Jesuits, who founded their first college on the future site of São Paulo, and it was then that the teaching of the Portuguese language, and of the European cultural models for which it was a medium, first became established on Brazilian soil.

Young Brazilians taught by the Jesuits finished their education at the University of Coimbra in Portugal. Only after 1808, when the Portuguese Court was transferred to Rio de Janeiro, were liberalization measures adopted, including the opening of ports, the founding of printing houses and the establishment of facilities for higher education. These measures did much to facilitate direct contacts with "the other Europe", and particularly with France.

Accordingly, the process of defining and asserting an authentically Brazilian identity began only in the nineteenth century, inspired by the ideals of Romanticism and by the proclamation of Brazilian independence. Its scope, however, remained limited. Only with the Modernist movement of 1922 would the ideals of cultural emancipation emerge victorious (see page 38). It is therefore instructive to analyse the attitudes of Portuguese intellectuals to the cultural changes that took place in the Romantic and Modernist periods, and to examine their receptiveness to influences that originated in Brazil.

Literature was the first field in which these influences were felt. The great figures of Portuguese Romanticism favoured the literary independence of Brazil, even to the point of urging Brazilian writers to break out of the European and Portuguese mould and draw inspiration from local themes. It would be many years before the Brazilian variant of the Portuguese language was accepted, a delay largely due to the linguistic theories prevalent at the time. Paradoxically, the Portuguese writers who urged the Brazilians to opt for literary originality would also mock or strongly resist any attempt at linguistic innovation. Brazilian Portuguese was considered comical, and when Portuguese writers used it in their work, they put it into the mouths of uncouth or ridiculous characters.

As a result, Portuguese grammarians and writers engaged in bitter controversies with their colleagues on the other side of the Atlantic, the most famous being conducted from 1835 onwards in the *Jornal do Comércio* and the *Minerva Brasiliense*.

The turn of the century marked the start of Portuguese recognition of the "Brazilian variant" by the distinguished philologist Leite de Vasconcelos. Only since the 1940s, however, has it been truly recognized and accepted, and it was not until the mid-1970s, when the first Brazilian serial was shown on Portuguese television, that it really won popular acclaim and prestige. It was subsequently used in specific fields of communication such as advertising and sports commentaries, for which Brazilian terms and pronunciation were used and Brazilian commentators recruited.

This movement towards "dignification" reached its apogee in the 1950s, when Portuguese linguistics began to be taught at the Universities of Coimbra and Lisbon by Brazilian specialists such as Mattoso Câmara, Serafim de Silva Neto, Silvio Elia and Gladstone Chaves de Melo. Negotiations with a view to an agreement on spelling, which took place in Rio de Janeiro in May 1986 with the participation of delegates from the seven Portuguese-speaking countries, gave the final accolade to the linguistic variant and placed it on an equal footing with other languages.

As we have seen, recognition of Brazilian authors in Portugal came more quickly than official acknowledgement of their language, and had even more important consequences. The literary origi-

CONTINUED PAGE 40

Photo © Cris Queiroz, Paris

Poet and diplomat, Vinicius de Moraes (1913-1980) bridged the gap between poetry and music, between the formal world of academic culture and the more casual world of pop.* Ariana, a mulher *(1936) was the high point of his early work, which had mystical overtones. Later, in* Cinco elegias *(1938) and* Poemas, sonetos e baladas *(1948), he moved towards sensuous lyricism , notably in his poem* Receita de Mulher. *His play* Orfeu da conceição *(1956), formed the basis of the colourful evocation of Brazil in the French director Marcel Camus' film,* Orfeu negro *(1959;* Black Orpheus*). In the late 1950s Vinicius de Moraes took up the guitar and became a bossa nova star. Right, during a performance in Paris in 1977.

Photo Georg Gerster © Rapho, Paris

Masterpieces of the baroque style introduced to Brazil by the Portuguese can be seen at Ouro Preto, the birthplace of the mulatto architect and sculptor Antonio Francisco Lisboa (1730-1814) known as* o Aleijadinho *("the Little Cripple") because he suffered from a wasting disease of the limbs. Late in life this master of Brazilian baroque triumphed over increasing disability to execute a series of lyrically expressive wooden sculptures, the* Way of the Cross, *in the sanctuary of Bom Jesus de Matozinhos at Congonhas do Campo near Ouro Preto (left, detail of the Last Supper) as well as a remarkable group of stone statues of the prophets which stand in front of the sanctuary.

The Week of Modern Art, 1922

Seven days that shook Brazilian culture

The "Week of Modern Art" held in São Paulo in 1922 was a cultural gathering which showed a desire to break away from a colonial past that was felt to be alien to the Brazilian situation. Below, **The Russian Student** ***(1917) by Anita Malfatti, a leading figure in the Modernist movement, whose fauvist style caused a furore. Her work was championed by an enthusiastic group of artists and writers whose collaboration illustrated the dialogue between literature and the visual arts which developed in Brazil during the first two decades of the century and prepared the ground for the Week of Modern Art.***

THE idea of a new, contemporary Brazil was launched during the "Week of Modern Art" held in São Paulo from 13 to 17 February 1922. The impact of this event on Brazilian literature, art and culture generally was so great that it could be said to have lasted for the next thirty-eight years, beginning with the lecture given by the essayist and thinker José Pereira da Graça Aranha in São Paulo on 13 February 1922, and ending with the speech delivered by President Juscelino Kubitschek when he proclaimed Brasília capital of the Republic on 21 April 1960.

The "Week of Modern Art" was organized by Brazilian artists, writers and composers in a bid to instil a new spirit into artistic creation in Brazil on the centenary of the country's independence. Speaking at the São Paulo Municipal Theatre on 13 February 1922, Graça Aranha explained the nature of the *idéias novas,* the new ideas that were in the air: "The works presented here may seem horrifying to many of you, but these outlandish paintings, this bewitching music and this disjointed poetry all herald a marvellous dawn. They represent the birth of art in Brazil."

The "Week of Modern Art" was an attempt to break with a colonial past that was alien to the Brazilian situation. While official academic painting and sculpture were bogged down in naturalism and idealism, and continued to deal with historical, mythological and religious themes reflecting the aesthetic values of nineteenth-century Europe, literature was being stifled by the language of the Parnassian movement. Oswald and Mário de Andrade, on their return from Europe, fought a courageous battle against slavish adherence to the literary models of the past, and in painting Anita Malfatti scandalized the conformists who were blithely content with imported forms of dull and pretentious art.

Above all, the break with the past entailed a search for national identity. The memory of the Amerindian and Afro-American past was revived, and roots that were both Brazilian and American were uncovered. (During this period, the architects Moya and Przyrembel were producing work that was Aztec in inspiration.) Secondly, an attempt was made to bring Brazilian art up to date or rather to "modernize" it by relating it to avant-garde movements in other countries. Combining those apparently conflicting features meant engaging in "cannibalism". The literary movement known as Antropofagia ("Cannibalism") that subsequently emerged was based on the principle that Brazil should "gobble up foreign avant-garde movements and adapt them to Brazilian realities."

The "Week of Modern Art" thus ushered in the new conception of creativity which is still a distinctive feature of Brazilian art and literature today. In poetry, Modernism was to put an end to metre and rhyme and introduce free verse, colloquial language and humour. Although it asserted its own indigenous personality, it had no hesitation in adopting all the new literary techniques. Thus, paradoxically, European avant-garde movements began to play a decisive role in the discovery of the New Brazil. In some cases these movements had a direct influence—Oswald de Andrade introduced to Brazil the ideas of the Futurist movement founded by Filippo Marinetti. They also had more indirect effects, attracting attention to everything that could be regarded as specifically Brazilian—it was in the studios of Picasso and Brancusi and in the company of Tristan Tzara and Blaise Cendrars that Mário de Andrade discovered "primitivism". Fascinated by the colonial past of Minas Gerais and by the sculptures of *o Aleijadinho* ("the Little Cripple") during a visit to Brazil in 1924, Cendrars encouraged the writers Oswald and Mário de Andrade and the painter Tarsila do Amaral to seek the roots of their own culture in their country's folk traditions.

These new principles were affirmed throughout the 1920s in the writings of Graça Aranha and in Tarsila do Amaral's "tubist-tropical" paintings. In 1924, the *Pau-Brasil* ("Brazilian Redwood") literary manifesto drafted by Oswald de Andrade, with its slogan "tupy or not tupy",[1] marked the beginning of an "exploratory poetry" which

Photo © Rojas Mix, Paris

looked to popular traditions and attempted to create a synthesis between traditional culture and modern technological society. This spirit continued to flourish in the "Cannibalism" movement, which published manifestos in 1928 and 1929 and set out to identify the origins of pre-colonial Brazilian traditions by conducting sociological studies on the Black and Indian population and on forms of folklore and folk art.

In 1927-1928, the Russian-born architect Gregori Warchavchick built Brazil's first Art Deco house, the Villa Mariana in São Paulo. The new architectural trend was stimulated by the visits to Brazil of Le Corbusier in 1929 and of Frank Lloyd Wright in 1931, when Wright met Warchavchik and his partner, the urban planner Lúcio Costa. Two years later an Exhibition of Tropical Architecture was held in Rio de Janeiro and, in 1937, the design for the Ministry of Education and Health building was commissioned from a group of architects belonging to the new movement. Among the collaborators on this project, directed by Le Corbusier, were Lúcio Costa and Oscar Niemeyer who, some twenty years later, would create Brasília, the first city of the twenty-first century.

The aesthetic positions championed by the "Week of Modern Art" fully corresponded to the realities of the Brazilian situation. They reflected the rapid industrialization that was transforming this provincial society and sweeping away the few remaining vestiges of the colonial ethic. The impact of the population explosion in Rio de Janeiro and São Paulo and of the waves of immigrants who were changing the dynamics of Brazilian society could be felt in the ferment of artistic creation. The New Art—*Arte novo*—would take up the challenges of a new society and new cities whose emergence it would actually anticipate and prefigure. It would merge into a single stream the currents of internal migration that would create twentieth-century Brazil; it would blend into a single national identity Brazil's historical roots and the ideas of modern Europe. This was the "New Brazil", of which Brasília sought to be the expression. ■

1. *Tupí* is the language spoken by the Tupian Indians, one of the four main indigenous nations of Brazil, who were settled all along the seaboard at the time the country was discovered. *Editor.*

Revista de Antropofagia 3

MANIFESTO ANTROPOFAGO

Só a antropofagia nos une. Socialmente. Economicamente. Philosophicamente.

Unica lei do mundo. Expressão mascarada de todos os individualismos, de todos os collectivismo. De todas as religiões. De todos os tratados de paz.

Tupy, or not tupy that is the question.

Contra toda as cathecheses. E contra a mãe dos Gracchos.

Só me interessa o que não é meu. Lei do homem. Lei do antropofago.

Estamos fatigados de todos os maridos catholicos suspeitosos postos em drama. Freud acabou com o enigma mulher e com outros sustos da psychologia impressa.

O que atropelava a verdade era a roupa, o impermeavel entre o mundo interior e o mundo exterior. A reacção contra o homem vestido. O cinema americano informará.

Filhos do sol, mãe dos viventes. Encontrados e amados ferozmente, com toda a hypocrisia da saudade, pelos immigrados, pelos traficados e pelos turistes. No paiz da cobra grande.

Foi porque nunca tivemos grammaticas, nem "collecções de velhos vegetaes. E nunca soubemos o que era urbano, suburbano, fronteiriço e continental. Preguiçosos no mappa mundi do Brasil.

Uma consciencia participante, uma rythmica religiosa.

Contra todos os importadores de consciencia enlatada. A existencia palpavel da vida. E a mentalidade prelogica para o Sr. Levy Bruhl estudar.

Queremos a revolução Carahiba. Maior que a revolução Francesa. A unificação de todas as revoltas efficazes na direcção do homem. Sem nós a Europa não teria siquer a sua pobre declaração dos direitos do homem.

A edade de ouro annunciada pela America. A edade de ouro. E todas as girls.

Filiação. O contacto com o Brasil Carahiba. **Oú Villeganhon print terre.** Montaigne. O homem natural. Rousseau. Da Revolução Francesa ao Romantismo, á Revolução Bolchevista, á Revolução surrealista e ao barbaro technizado de Keyserling. Caminhamos.

Nunca fomos cathechisados. Vivemos atravez de um direito sonambulo. Fizemos Christo nascer na Bahia. Ou em Belem do Pará.

Mas nunca admittimos o nascimento da logica entre nós.

Desenho de Tarsila 1928 — Fa um quadro que figurará na sua proxima exposição de Junho na galeria Percier, em Paris.

Contra o Padre Vieira. Autor do nosso primeiro emprestimo, para ganhar commissão. O rei analphabeto dissera-lhe: ponha isso no papel mas sem muita labia. Fez-se o emprestimo. Gravou-se o assucar brasileiro. Vieira deixou o dinheiro em Portugal e nos trouxe a labia,

O espirito recusa-se a conceber o espirito sem corpo. O antropomorfismo. Necessidade da vaccina antropofagica. Para o equilibrio contra as religiões de meridiano. E as inquisições exteriores.

Só podemos attender ao mundo oreclar.

Tinhamos a justiça codificação da vingança A sciencia codificação da Magia. Antropofagia. A transformação permanente do Tabú em totem.

Contra o mundo reversivel e as idéas objectivadas. Cadaverizadas. O stop do pensamento que é dynamico. O individuo victima do systema. Fonte das injustiças classicas. Das injustiças romanticas. E o esquecimento das conquistas interiores.

Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.

O instincto Carahiba.

Morte e vida das hypotheses. Da equação eu parte do **Kosmos** ao axioma **Kosmos** parte do **eu.** Subsistencia. Conhecimento. Antropofagia.

Contra as elites vegetaes. Em communicação com o sólo.

Nunca fomos cathechisados. Fizemos foi Carnaval. O indio vestido de senador do Imperio. Fingindo de Pitt. Ou figurando nas operas de Alencar cheio de bons sentimentos portuguezes.

Já tinhamos o communismo. Já tinhamos a lingua surrealista. A edade de ouro.
Catiti Catiti
Imara Notiá
Notiá Imara
Ipejú

A magia e a vida. Tinhamos a relação e a distribuição dos bens physicos, dos bens moraes, dos bens dignarios. E sabiamos transpor o mysterio e a morte com o auxilio de algumas formas grammaticaes.

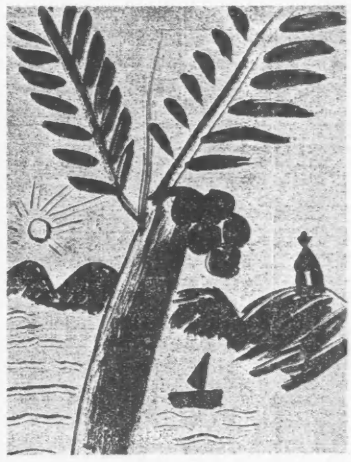
Perguntei a um homem o que era o Direito. Elle me respondeu que era a garantia do exercicio da possibilidade. Esse homem chamava-se Galli Mathias. Comi-o

Só não ha determinismo - onde ha misterio. Mas que temos nós com isso?

Continua na Pagina 7

Illustrations © Abril Press, São Paulo

Right, opening page of the "Manifesto of Anthropophagy", as it appeared in the Brazilian avant-garde magazine* Revista de Antropofagia *in 1928. This proclamation of Modernism was a metaphorical application to Brazilian art and literature of the theory of cannibalism whereby the cannibal eats his enemy in order to acquire his powers, while at the same time ritually freeing himself from them. The Manifesto, which contains the famous slogan "tupy or not tupy that is the question", was written by the poet, novelist and playwright Oswald de Andrade, high priest of the Modernist movement. Two series of the* Revista *were published in 1928 and 1929, containing illustrations by outstanding modern artists of Brazil and work by the leading writers of the Modernist movement. Illustration set within the text of the Manifesto is by Tarsila do Amaral (1897-1973), who later painted works such as* Pau-Brasil *and* Antropofagia *in which folklore mingled with surrealism. Right, illustration from an issue of the* Revista *by Emiliano Augusto di Cavalcanti (1897-1976). Far right, illustration by Cícero Dias (born 1908), a figurative painter who later turned to abstraction and produced geometric compositions notable for the "tropical" vivacity of their colours.



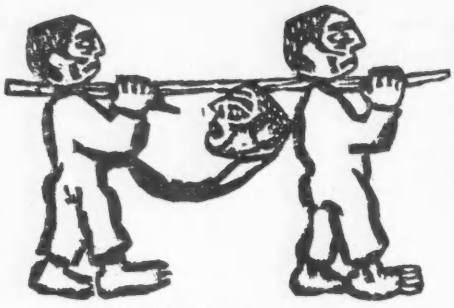


Illustration © All Rights Reserved

Left, poster design for* Morte e vida Severina *(1956; "Death and Life Severina") a play by João Cabral de Melo Neto (born 1920) which caused a sensation when it was produced in Portugal in 1966. Melo Neto belongs to "the generation of '45", a group of post-war Brazilian writers and poets who have dissociated themselves from Modernism and returned to more structured poetic forms. This poetic drama, set to music by Chico Buarque, describes with great verbal inventiveness how people live in the poverty-stricken* Nordeste *of Brazil.

CONTINUED FROM PAGE 37

nality of these authors was consolidated by the Modernist movement of 1922. Later, the reputation of Brazilian authors in Portugal made gradual, if irregular, progress as a result of work by popularizers writing in newspapers and magazines. In the first quarter of the century, Olavo Bilac and Coelho Neto were already popular in Portugal, although, paradoxically, Castro Alves and Machado de Assis were virtually unknown.

The 1940s were the decisive years in determining cultural relations between the two countries. This was largely due to the boom in Portuguese-language Brazilian magazines, which had begun in the 1930s, and above all to the prestige of novelists such as Erico Verissimo, José Luis do Rego, Jorge Amado and Graciliano Ramos, and of poets such as Manuel Bandeira, Jorge de Lima, Cecília Meireles and Carlos Drummond de Andrade.

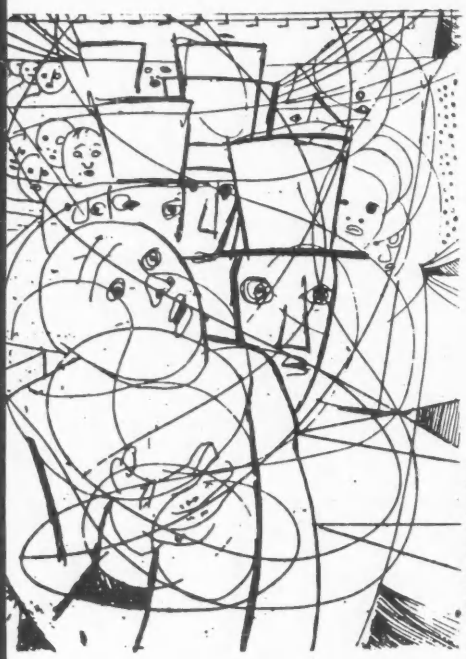


Photo © Abril Press, São Paulo

Above: "The Delirium", by Candido Portinari (1903-1962) is inspired by an important episode in the* Memórias Póstumas de Brás Cubas *(1881;* Epitaph for a Small Winner, *1952), a philosophical novel by Joaquim Maria Machado de Assis (1839-1908), one of the greatest figures of Brazilian Romanticism.

Illustration © José Aguilar Publications, Brazil

Many Brazilian novelists and poets began to win a reputation in Portugal with the proliferation of Portuguese-language Brazilian magazines in the 1930s. One conspicuous example was the poet Manuel Bandeira (1886-1968). In such poems as* Vou-me embora pra Pasárgada *(1954; "I'm going to Pasargadae"), this master of colloquial language and irony created myths which are now part of the collective poetic heritage. An evocation of Pasargadae, the legendary city of Cyrus the Great, forms a setting for this pen and ink portrait of Bandeira (left) by the Brazilian artist Cícero Dias.

Photo © Abril Press, São Paulo

Carlos Drummond de Andrade, right (born Minas Gerais, 1902) is a leading contemporary Brazilian poet. His work, which has evolved from political commitment to ironic and disillusioned detachment, springs from a close and penetrating scrutiny of the texture of everyday life. He is a storyteller and chronicler as well as a poet. Notable among his works are* A rosa do povo *(1945; "People's Rose"),* Fazendeiro do ar *(1954; "Farmer of the Air") and* Lição de coisas *(1962; "A Lesson of Things").

Jorge Amado (born 1912, pictured here in 1970), the son of a Bahian planter, is probably the best-known Brazilian writer outside Brazil. Written with a blend of fantasy, realism and lyrical exuberance, his novels are rooted in the Brazilian* Nordeste, *that "violent land" of racial and cultural intermixture. Social and political commitment, fundamental to his earlier novels such as* Jubiabá *(1935),* Mar Morto *(1936; "Dead Sea") and* Terras do sem fin *(1942;* The Violent Land, *1945), later gave way to a more light-hearted vision of regional life and to the creation of some extraordinary female characters in* Gabriela, cravo e canela *(1958;* Gabriela, Clove and Cinnamon, *1962),* Dona Flor e seus dois maridos *(1966;* Dona Flor and Her Two Husbands, *1969),* Tereza Batista, cansada de guerra *(1972; "Tereza Batista, Weary of War") and* Tieta do Agreste *(1977;* Tieta, the Goat Girl, *1979).

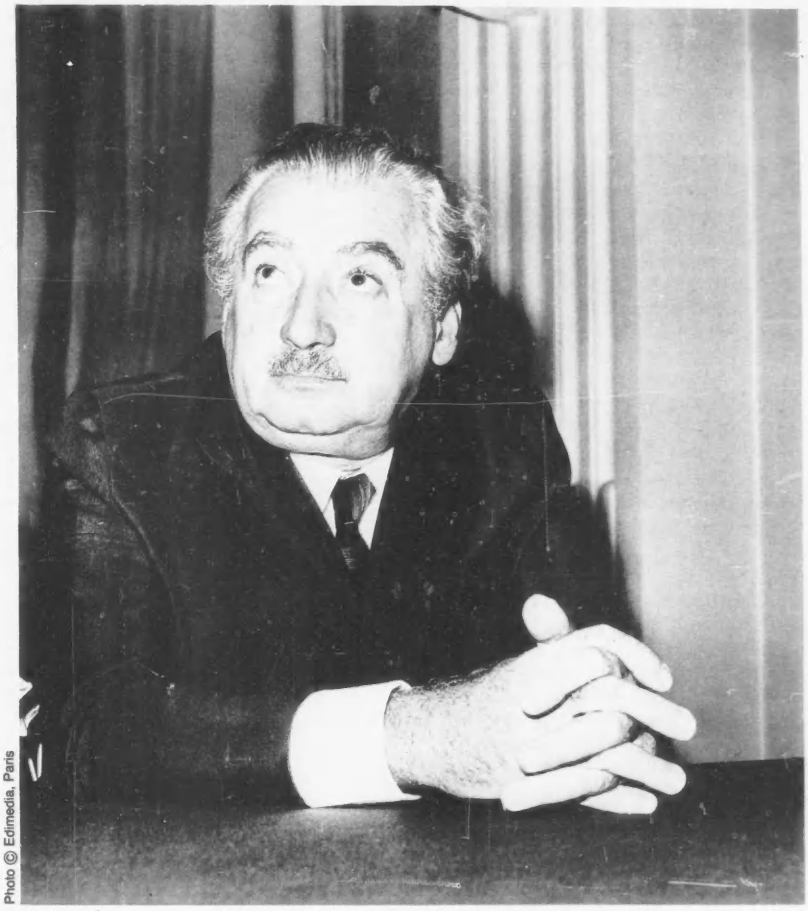


Photo © Edimedia, Paris

The Portuguese critic Gaspar Simões was already wondering whether the influence of the Brazilian Modernists was not a reaction against that previously exercised from Portugal. But it was primarily the novel of the Brazilian Northeast which in the 1930s marked the historic transition from a state of dependence to the affirmation of cultural independence, and must be given credit for turning the tide of "influence" and altering the pattern of cultural interpenetration. With it, for the first time, Brazilian literature strongly influenced what was being written in Portugal. After 1940, such writers as Jorge Amado, Graciliano Ramos and José Lins do Rego contributed to the emergence and development of Portuguese Neorealism, both in the novel (particularly in the work of Alves Redol and Manuel da Fonseca) and in the poetry of the *novo cancioneiro*. This Brazilian influence recognized by critics, novelists and poets had an early impact on experimental poetry and concrete poetry in Portugal.

This cultural backlash, or swing of the pendulum, has been felt not only in language and literature but elsewhere in the arts, although on a smaller scale. Admittedly, it has been of minor importance in the plastic arts—although there are paintings by Candido Portinari in Lisbon's National Museum of Contemporary Art, and other Brazilian painters such as Cícero Dias, Moacir de Andrade and Sérgio Telles regularly exhibit their work in the Portuguese capital.

Brazilian influence has been stronger in classical (Carlos Gómez, Heitor Villa-Lobos) and popular music. So rapid was the process of "tuning in" and adapting to Brazilian music that in the 1930s the Portuguese actress and singer Carmen Miranda became an international symbol of Brazilian rhythms. On Portuguese radio Brazilian music has progressed from the "Brazilian Half-hour" programmes of 1942 to much longer periods on the air, and today has a higher audience rating than any other. Brazilian singing ▶

Unesco and Brazilian literature

Through its literary translation programme Unesco seeks to make available in the major world languages translations of works written in less well-known languages which illustrate the originality of the cultures to which they belong. The following works of Brazilian literature feature among the translations which have been published as part of this programme in the "Unesco Collection of Representative Works".

In English

Antônio Manuel de Almeida. *Memoirs of a Militia Sergeant (Memórias de um sargento de milícias).* Trans. by Linton L. Barrett. Washington, Organization of American States, 1959. xvi + 244 pp.
José Américo de Almeida. *Trash (A bagaceira).* Trans. by R.L. Scott-Buccleuch. London, Peter Owen, 1978. 160 pp. (Novel).
Autran Dourado. *The Voices of the Dead (Opera dos mortos).* Trans. by John M. Parker. London, Peter Owen, 1980. 248 pp. (Novel); *Pattern for a Tapestry (O risco do bordado).* Trans. by John M. Parker. London, Peter Owen, 1984. 170 pp. (Novel).
Joachim Maria Machado de Assis. *Yayá Garcia.* Trans. by R.L. Scott-Buccleuch. London, Peter Owen, 1976. 220 pp. (Novel).
Modern Brazilian Poetry. Trans. by John Nist. Bloomington (Ind.), Indiana University Press, 1962. 175 pp.
Graciliano Ramos. *Childhood (Infância).* Trans. by Celso de Oliveira; introduction by Ashley Brown. London, Peter Owen, 1979. 174 pp. (Novel).

In French

José de Alencar. *Légende du Céara (Iracéma).* Trans. by Inès Oseki-Dépré. Aix-en-Province, Alinéa/Unesco, 1985. 124 pp. (Novel-poem).
Mário de Andrade. *Macounaïma, ou le héros sans aucun caractère (Macunaíma, o herói sem nenhum caráter).* Trans. by Jacques Thiériot; preface by Haroldo de Campos. Paris, Flammarion, 1979. 249 pp. (Novel).
Aluizio Azevedo. *Le mulâtre (O mulato).* Trans. by Manoel Gahisto; foreword, bibliographical notes and glossary by Michel Simon. Paris, Plon, 1961. 326 pp. (Novel).
João Guimarães Rosa. *Premières histoires (Primeiras estórias).* Trans. by Inès Oseki-Dépré. Paris, Editions A. M. Métailié, 1982. 205 pp. (Short novels).
José Bento Monteiro Lobato. *La vengeance de l'arbre et autres contes (Urupes).* Trans. by Georgette Tavares Bastos; introduction by Lucien Farnoux-Reynaud. Paris, Editions universitaires, 1967. 258 pp.
Joaquim Maria Machado de Assis. *Quincas Borba.* Trans. by Alain de Acevedo; introduction by Roger Bastide. Paris, Nagel, 1955. 270 pp. (Novel).

▶ stars such as Chico Buarque, Maria Bethania, Gal Costa and Caetano Veloso often appear on the Portuguese stage.

Television has transformed and intensified these exchanges, which reached their peak with the broadcasting of Brazilian television serials. In the milestone year of 1976, Portuguese television began to show *Gabriela, cravo e canela* ("Gabriela, Clove and Cinnamon"), based on a novel by Jorge Amado. This was the start of an uninterrupted flow of Brazilian serials, which have been so popular with viewers that Portuguese TV has begun to produce programmes of the same kind but, it is generally agreed, of inferior quality.

In the cinema, relations between Brazil and Portugal have followed a similar course to that followed in literature. Initially, Portuguese films were made on Brazilian themes. Leitão de Barros made *Vendaval maravilhoso*, his film about the life of the poet Castro Alves, as early as 1944. But Brazilian films proper were virtually unknown except to a small public of film enthusiasts and specialists. In 1971, the first Brazilian Film Festival was held in Lisbon, and since then similar festivals have taken place at regular intervals, most of them organized by the Gulbenkian Foundation.

In the theatre it has been the same story. At first Portuguese plays such as the anti-slavery works of such nineteenth-century authors as Gomes de Amorim and José Agostinho Macedo were written on Brazilian themes. Portuguese drama companies were already touring Brazil during the Romantic period, but it was not until much later that Brazilian troupes visited Portugal.

In 1966, the production in Portugal of João Cabral de Melo Neto's *Morte e vida Severina* ("Death and Life Severina") triggered off debates which had a widespread cultural and social impact. Nowadays the arrival of Brazilian theatrical companies such as those of Tónia Carrero or Ruth Escobar are eagerly awaited in Portugal, as well as appearances on the Portuguese stage by Brazilian actors such as Paulo Autran and others who, though less well known, have won popularity by acting in television serials.

For all these reasons we should now talk in terms of cultural intercommunication between Portugal and Brazil; the days of Brazilian cultural dependence, or even of mutual indifference between the two countries, are over. ■

FERNANDO A. CRISTOVAO, *of Portugal, is professor of Brazilian literature at the University of Lisbon. He is also head of the Institute of Portuguese Culture and Language at the Portuguese Ministry of Education, and of the Institute of Brazilian Culture at the Lisbon Faculty of Letters. Notable among many works reflecting his interest in intercultural communication, with particular reference to the culture of Brazil, is* Cruzeiro do Sul a Norte *(Cruise from South to North, 1983), which was awarded the* Casagrande e senzala *Prize by the Joaquim Nabuco Foundation of Brazil.*

Art for children

A Unesco project

THE originality of the *Arte para criança* ("Art for Children") project which was launched by the Rio de Janeiro publishers Berlendis and Vertecchia, with the collaboration of Unesco's International Fund for the Promotion of Culture, lies in the fact that the authors involved use the work of a modern Brazilian artist as inspiration for short imaginary letters, accounts of dreams, poems and stories. The texts, which do not refer directly to a given painting, are intended to introduce young readers to the most advanced and demanding forms of contemporary plastic art. In order to get as far away as possible from the "cultural axis" of Rio and São Paulo, artists and writers are selected to represent each of Brazil's States. After publication of their books, they go out and talk to schoolchildren about art and literature.

Notable among the works already published in beautifully produced books with high-quality colour reproductions, large type and heavy paper, are: *Era uma vez, três...* ("Once there were Three ...") by Volpi, with texts by Ana Maria Machado; *O gato* ("The Cat") by Claudio Zirotti and Norma Freire; and *Sete cartas e dois sonhos* ("Seven Letters and Two Dreams") by Tomie Ohtake and Lygia Bojunga Nunes. One of the biggest successes in the series is *Capeta Carybé* ("Carybé the Devil"), which has reproductions of works by Carybé, one of the best-known artists in Brazil today, and texts by the equally famous writer Jorge Amado.

Among the many institutions collaborating on this project are Brazil's Federal Cultural Councils, the Ministry of Education and Culture, the Museums of Modern Art of Rio de Janeiro and São Paulo, São Paulo's Biennial Cultural Foundation, the Cultural Foundations of Brasília and Bahia, and the Culture Departments of the different States.

In 1986 and 1987 the "Art for Children" series is being shown at many international exhibitions including the Children's Book Fair in Bologna, the Paris Salon du Livre, the Triennial Festival of Books and Newspapers in Belgrade, the "World's Most Beautiful Books" exhibition in Leipzig, and an exhibition being organized by the Centre for Latin American Studies in Rome, under the auspices of Unesco's International Fund for the Promotion of Culture.

The sponsors of the project are currently trying to arrange for the series to be distributed in Portugal and the Portuguese-speaking countries of Africa. ■

Figura ***(1964), one of 19 works by the Brazilian painter Milton Dacosta which provided the inspiration for*** **Era uma vez uma menina** ***("Once upon a time there was a little girl"), a fairy story by Walmir Ayala. The story has appeared in a series of art books for children published as part of a project sponsored jointly by Unesco and the Brazilian publishing house Berlendis & Vertecchia Editores of Rio de Janeiro.***

Photo © Berlendis & Vertecchia Editores Ltda.

The wealth of a nation

Facts and figures

Rural development

Agriculture. Despite rapid industrial expansion in the last few years, agriculture still plays a vital role in the Brazilian economy, corresponding to around 14 per cent of Gross National Product (GNP), 47 per cent of exports (including semi-manufactured goods), and employing 44 per cent of the total workforce. Two-thirds of agricultural production comes from crops, one-quarter from cattle, and the remainder from forestry.

In spite of extensive modernization in recent years, agriculture still provides only a low level of revenue in relation to capital investment. Increased production is the result of an increase in the amount of land under cultivation, rather than higher productivity through the use of machinery, or better quality seed or fertilizer. Low productivity has always been due to an excess of labour combined with outmoded technology, and to restrictive systems of land ownership, where the ground is worked by primitive, often destructive, methods.

However, Brazil has considerable agricultural potential: in addition to vast regions suited to agriculture, there are the advantages of a varied climate in a country which extends from the tropics to the temperate zone. However, only a third of this land is currently exploited, and of this only a small part is cultivated.

Agriculture provides for the vast majority (95 per cent) of the country's food requirements. In this respect Brazil is practically self-sufficient, except in the case of wheat.

Besides providing Brazilians with their basic foodstuffs, agriculture produces an important share of the country's export revenues. Sugar, the first foodstuff to be used as an international currency, is still a valuable commodity. The main crops in Brazil today are coffee, maize, soya, cotton, sugar cane, manioc, rice, citrus and tropical fruits, cocoa and potatoes. The major exports from the agricultural sector, other than coffee, are soya, sugar, maize, tobacco, cotton and fruits, including fruit juice.

In 1974 Brazil dethroned Cuba as the chief world producer of sugar, with an output of 6.9 million tonnes. Almost 40 per cent of this was produced in the Northeast, and 60 per cent in the Southeast. In 1978, exports amounted to 1.9 million tonnes, valued at $352 million. In the same year, the export of sugar by-products stood at 850,000 tonnes of treacle.

Although coffee is no longer the main strength of the Brazilian export trade, it is still one of the pillars of the economy and Brazil remains a major world producer, with a crop of 2,589,343 tonnes in 1979. In that year coffee exports amounted to 11.2 million sacks (each sack weighs 60 kg) of green and soluble coffee.

Just over twenty-five years ago, Brazil did not produce soya on a commercial scale, and even in 1965 total production was no more than 500,000 metric tonnes. In 1975, soya became the country's most valuable export and, with an output of 12.6 million tonnes in 1977, Brazil caught up with China, the second world producer, and is today competing seriously with the United States (which produces nearly four times as much soya) on international markets.

Stockbreeding. Stockbreeding, and especially cattle-rearing, is an important factor affecting land distribution in Brazil. With 100 million head in 1978, the country ranks fourth among the world's cattle-producing countries, after India, the United States and the Soviet Union.

Land distribution. More than half of Brazilian farms are minifundia (holdings of less than 10 hectares), and less than 1 per cent are latifundia (estates of over 1,000 hectares). Generally speaking, minifundia are more common in the Northeast and in the southern colonial zones, while latifundia are found throughout Amazonia and in the Centre West. In terms of area, the latifundia are by far the most significant. The minifundia only occupy 3.1 per cent of all arable land, while the latifundia, although representing less than 1 per cent of all holdings, occupy 37 per cent of the land.

Fisheries. Fishing has become an important industry in Brazil. Crabs, prawns, crayfish, all kinds of crustaceans, sardines, turtles, molluscs and other aquatic animals abound in Brazilian waters. The coast can be divided into two sections: the Northeast, where fish and shellfish of very high commercial value are found; and the South, where shoals of more ordinary fish are common. Abundant quantities of crayfish are found in the Northeast, on the coast of Pernambuco and Paraíba. The fishermen use the *jangada*, a balsawood raft equipped with a small triangular sail and an oar serving as a rudimentary tiller, to hunt for fish on the open sea. The South has motorized fleets for tuna and whale fishing. The *pirarucu*, or freshwater cod, specimens of which can weigh up to 250 kg, and which is the normal diet of river-dwellers, is found in the interior, in the States of Pará and Amazonas. In 1979 the total fish catch amounted to 977,000 tonnes. ▶

Estimates of urban and rural population, by region (1983)

Region	% of area	Population (millions) Total	%	Urban Total	%	Total rural
Brazil	100	125,189	(100)	90,033	(71.9)	35,157
North	42	3,547	(2.8)	—	(—)	—
Northeast	18	37,232	(29.7)	20,244	(54.4)	16,988
Southeast	11	56,027	(44.7)	47,419	(84.6)	8,609
South	7	19,946	(15.9)	12,671	(63.5)	7,275
Centre West	22	8,437	(6.7)	6,152	(72.9)	2,285

Source: *Brazilian Institute for Geography and Statistics (IBGE)*, 1984 Yearbook, Chapter V, Table II

Social indicators by region (1984)

Region	Life expectancy at birth (years)	Infantile mortality per 1,000 births (less than 1 year of age)	Residential water connections %	Residential sewage disposal %	Literacy %
North	63.6	74.3	79.9	35.2	86.8
Northeast	51.0	124.5	42.6	15.8	60.0
Southeast	64.4	71.6	81.7	66.0	86.3
South	67.2	60.9	61.7	48.9	85.7
Centre West	63.9	73.5	55.9	22.2	76.6
Brazil	60.1	87.9	66.2	46.1	78.7

Source: *Brazilian Institute for Geography and Statistics (IBGE), Selected Statistics, Vol. 2, 184 and National Inquiry by Family Samples (PNAD), 1984, Brasil and Great Regions*

São Paulo then and now

Photo © Miguel Rojas Mix

Photo © Vaulier de Nanxe, Paris

A Brazilian who lived in São Paulo around 1850 would not recognize the city as it is today. The two illustrations above show the striking contrast between then and now. Top, **View of the City of São Paulo,** ***an oil painting executed by the German artist Eduard Hildebrandt in 1844. Above, the city as it is today, with its forest of skyscrapers. The figures which chart this urban explosion are just as dramatic. In 1850 São Paulo was a town of some 25,000 inhabitants, and by 1890 its population was still less than 100,000. The situation began to change dramatically in the first decades of the 20th century with rising coffee production. Immigration from elsewhere in Brazil and from other countries—first from Italy, Spain and Portugal, then after the Second World War from Germany, Poland, Hungary and Japan—reached such proportions that by 1950 the city's population was more than 2 million. During the next three decades the population grew even faster, rising from 8.1 million inhabitants in 1970 to 15.9 million in 1985 (figures for greater São Paulo). According to United Nations projections, by the year 2000 this Brazilian megalopolis will be the world's second biggest city, with 24 million inhabitants, just after Mexico City (26.3 million). Intensive industrialization has accompanied rampant urbanization, and today São Paulo is Latin America's leading industrial centre. The São Paulo "explosion" has caused economic, social and human problems on a massive scale. Its ecological consequences have been particularly serious and have been aggravated by the economic crisis of recent years. In collaboration with the Brazilian Government, Unesco's Man and the Biosphere (MAB) programme embarked in 1985 on a project called "Ecological Studies of the Urban System of São Paulo", which will be carried out in tandem with another project for the training of specialists in urban ecology relating to the whole of Latin America.***

▶ Industry

Since the end of the Second World War, industry has been the most dynamic sector of the Brazilian economy (31.1 per cent of GNP in 1978). Industrial expansion in Brazil in the last thirty years has been remarkable by any standards.

Mining. Iron ore deposits rank second in the world, and bauxite deposits probably first. Also abundant are lime, beryls, rock crystal, gypsum, ilmenite, magnesite, manganese, phosphates, rare elements such as thorium, niobium, zirconium and uranium, as well as extensive recently discovered deposits of tin, nickel and copper. Brazil's hydroelectric potential sets it among the four world leaders, and its forests constitute one-tenth of the world total. In addition, Brazil supplies 90 per cent of the world supply of aquamarine, topaz, tourmaline and amethyst.

However, despite its immense size, Brazil does not possess everything it needs. Petroleum deposits found to date are insignificant, and Brazil currently has to import almost 80 per cent of her oil requirements, making a serious inroad on currency reserves. Coal is not very plentiful, and of poor quality, although the discovery of 17,600 million tonnes of good coking coal in the Rio Grande do Sul should help to reduce imports.

Brazil has been one of the world's leading diamond suppliers ever since colonial times. The most important diamond-producing districts are in the north of the State of Minas Gerais, along the Rio das Garças and the Araguaia river, in the State of Mato Grosso and of Goiás, and the island of Marajó, in the north of Pará State.

Despite Brazil's rich mineral potential, the mining industry still only accounts for a fraction of the country's trade. In 1978, for example, total Brazilian mineral exports, including unrefined petroleum and natural gas, amounted to $1,095 million, or 8.6 per cent of total exports.

Hydroelectric power. Between 1964 and 1978 Brazil's electric capacity almost quadrupled, from 6,800 MW to almost 25,400 MW, reaching an estimated 30,000 MW in 1980. Thirteen large hydroelectric power stations are being built. They include the Itaipú project on the Paraná river, which with a capacity of 12,600 MW, will be the world's biggest, and will supply a fifth of all Brazil's electricity needs.

Forestry. Almost two-thirds of Brazil is covered with forest, which can be divided into three main zones according to the types of timber they produce. Three-quarters of building wood is found in the Amazon region, where there are 400 varieties of valuable commercial timber. Hardwoods also predominate along the Atlantic coast, and only the southern States—Santa Catarina, Paraná and Rio Grande do Sul—produce the softwoods known by the name of Paraná pine.

Alcohol as fuel. To offset her low oil production, Brazil has embarked on a programme to increase production of fuel and industrial by-products. In 1974 an Ethanol Technology Programme was launched, using raw materials such as sugar cane, manioc, saccharin sorghum, wood, babassu and sweet potato. The aim was to create and develop the technology to produce ethyl alcohol, or ethanol, in order to replace oil-based fuels. The programme was the first step in the creation in 1975 of the National Alcohol Programme (Proalcool), which had the objective of producing 10,500 million litres of anhydrous or hydrous alcohol

by 1985 to satisfy the needs of 1,700,000 vehicles, manufactured in Brazil and adapted to this new method of combustion.

Iron and steel. Brazil produces more iron and steel than any other country in Latin America and ranks thirteenth in the world.

Motor industry. Brazil is the world's eighth largest vehicle manufacturer. This relatively new industry is now the fifth most important in Brazil, employing 215,000 people. Two-thirds of the motor industry is owned by foreign firms. Among those who have investments in Brazil are Volkswagen, Mercedes Benz, General Motors, Chrysler, Alfa Romeo, Toyota and Fiat. Almost all these firms, like the two Brazilian makes of Puma and Lafer, are situated near or in São Paulo.

The petrochemical industry, Brazil's newest, already ranks tenth in the world and employs 9 per cent of the country's industrial workforce. Petrochemical plants are concentrated in two regions, São Paulo and Bahia, but a third centre is under development in the State of Rio Grande do Sul.

Shipbuilding. After developing with astonishing speed since 1958, Brazil's shipbuilding industry now dominates Latin America. In 1959 the industry only employed 1,000 workers, by 1980 it employed 180,000, and this figure is bound to rise as expansion plans are implemented. Brazilian shipyards delivered around 801,230 million net tonnes of new ships in 1980, compared with 319,720 tonnes in 1974.

Textiles. Since 1964, the Government has been engaged in a programme to re-equip the textile industry and provide technical training. Productivity has risen and the Brazilian textile industry, concentrated in the Southeast, the South and the Northeast, today ranks tenth in the world. The main producer and exporter is the State of São Paulo, with 2,700 mills and an active workforce of 178,000 people.

Food. Heavy investments are being made in the canned food industry, in which citrus fruits constitute a particularly important commodity. Other canned goods include tomatoes, peaches, peas, palm kernels, maize, green peppers, quinces and guava. Two canning factories at São Paulo and at Pernambuco account for 70 per cent of production, most of which is consumed by the domestic market, although an increasingly large proportion is now being exported. Soluble coffee is especially profitable. Although a relatively new industry in Brazil, 348 million dollars' worth of soluble coffee was exported in 1978. The biggest factory in the world producing this type of coffee is in the heart of the coffee-growing region, at Londrina in the State of Paraná.

Other industries. Other important sectors of the Brazilian economy are the electrical and electronics industries, cement and tobacco.

Import-export. The United States was for many years Brazil's biggest export market, but since 1969 the European Economic Community (EEC) has held first place. Together these two markets have absorbed more than half of Brazil's exports. The United States has always been Brazil's main supplier, but in 1973 and 1974 the EEC was a source of imports almost equal in value to those from the United States. Figures for 1978 showed that the United States accounted for 22.4 per cent of Brazil's export business, and 20.9 per cent of its imports. ■

Source: *Bresil: Economie,* Brazilian Embassy, Paris, 1981

CONTINUED FROM PAGE 22

Indian influence is much stronger throughout the Amazon region than in the Centre West, whereas Black influence is especially strong and active all along the coast, but chiefly in the States of Rio de Janeiro, Bahia and Minas Gerais.

With a few rare and localized exceptions, the achievements of the indigenous peoples did not leave an impression on Brazilian culture that could nowadays be recognized as a genuine "cultural system", in technology or religion, for example. However, certain rudimentary agricultural techniques—such as the widespread practice of *coivara* or slash-and-burn cultivation—hunting or fishing methods and very widespread folk remedies, are recognized as being of indigenous origin.

Although there have been no transfers of complete systems of symbolic or religious thought from indigenous to regional cultures, it is certain that in nearly all areas of Brazilian life, and in people's representation of their lives, there are ways of feeling and thinking which have sometimes close, sometimes remote, connections with the typically Indian. Traces of indigenous cultures are found in the names used to designate geographical features and many towns all over Brazil, and in important aspects of systems of interpreting reality.

The situation was completely different for the Black populations brought from Africa: if they exerted only a fragmentary influence on Brazilian ways of life, they brought to Brazilian culture elements of material culture and symbolic representation which today form part of everyday life.

For example, besides the powerful traces of Black culture discernible in Brazilian Catholicism, there are today a great many religious systems, beliefs and cults whose ancestry is clearly African. The *candomblé* is certainly the most important religion of Afro-Brazilian origin, with many initiates throughout the country. But this is only one strand in a rich and varied tapestry of Black forms of worship to which Whites are increasingly drawn. From the *Casa das Minas* cult, confined to the northern regions, to the *umbanda* (a later Brazilian derivation from rituals of "Afro" origin, now more widespread than the *candomblé* itself throughout the national territory), a rich and intense religious and ceremonial activity is emerging in Brazil.

A type of athletic wrestling known as *capoeira,* initially practised with razors or knives, was repressed for many years. It used to be associated with Blacks in the lowest social groups, but it has spread so extensively that today there are very few large or medium-sized towns which do not boast one or more "*capoeira* schools". This rapid dissemination is also a social phenomenon, in that young people of all social classes are eager to learn and practise it. A cross between dancing and a martial art, in which lively footwork and skill in dodging are essential, *capoeira* is only one of many Black contributions to Brazilian culture which have achieved nationwide status.

Most current studies on the contributions of different ethnic groups to Brazilian culture take the view that such fragments are not really of central importance. To claim to measure the extent to which Indians and Blacks participate in a predominantly White culture with distant European roots, in terms of their contribution to Brazilian cuisine, farming techniques, handicrafts or folk ritual, is to conceal the fundamental and essential behind a picturesque veil.

Admittedly, any nation which, like Brazil, is the product of encounters, conflicts and alliances between national and ethnic groups, conclusively demonstrates that people must learn how to live together in everyday circumstances, respecting the right to be different and the rights of minorities. It is impossible to forget that Blacks and Indians always took part in Brazilian life as serfs and slaves, as subjects or dispossessed peoples, and that in spite of everything they were brave enough to struggle and resist. Sepé-Tiarajú, an indigenous warrior chief, and Zumbí, a warrior taken as a slave who chose to die rather than submit to slavery, are perhaps more striking examples of the contribution of minority populations to Brazilian culture than all the minor products and skills with which Blacks and Indians have enriched it in other respects.

Similarly, the Black consciousness movements that are being organized throughout the country, as well as attempts by indigenous groups to resist expropriation of their land and to defend their rights—foreshadowing a future Union of Indigenous Peoples—are the strongest evidence of the free and creative participation of Blacks and Indians in Brazilian life and culture.

There is a racial problem in Brazil. A racial democracy has theoretically been achieved, but both the employment statistics and the life led by the vast majority of Brazilian Blacks and mestizos reveal that a wide gap still exists between the desire for full democracy and the assertion of social equality among ethnic groups. However, there is evidence of a strong national awareness of the rights of Indians.

A new, fully democratic assertion of "Negritude" and "Indianity" is once again finding vigorous expression in the arts, in scientific research and in politics, and this is undoubtedly the most important historical development that today binds together growing numbers of Whites, Blacks and Indians. ■

CARLOS RODRIGUES BRANDÃO, *of Brazil, professor of social sciences at the University of Campinas, Brazil, is the author of numerous books on education, culture and Brazilian popular religions, notable among which are* Identidade e etnia *("Identity and the Ethnic Group"),* Os deuses do povo *("The Gods of the People"),* A educação como cultura *("Education as Culture"),* Sacerdotes de viola *("Officiants of the Viola") and* O festim dos bruxos *("The Feast of Sorcerers").*

1986: International Year of Peace/12

A tribute to Paulo Freire

ON 16 September, the Director-General of Unesco, Mr. Amadou-Mahtar M'Bow, presented the 1986 Unesco Prize for Peace Education to the Brazilian educator Paulo Freire at a ceremony held at Unesco's Paris headquarters. The Prize was awarded on the recommendation of an international jury, the International Commission for Peace in the Minds of Men.

In an address made on the occasion of the award, Mr. M'Bow noted that "The celebrated Brazilian educator Paulo Freire has worked for the past forty years with unflagging determination and devotion to provide literacy training and education for the neediest population groups—thereby enabling them to take an active part in the struggle against poverty, the eradication of which is one of the key preconditions for the establishment of a lasting peace. ...

"The determination and courage with which he has worked over the decades—frequently in close collaboration with Unesco—to bring into operation a system of education that is truly for the people and to ensure that the broadest masses have access to a life of freedom and creativity have, by the same token, furthered both the ideals enshrined in our Constitution and the goals of the Prize for Peace Education, and amply justify his choice as this year's prize-winner."

In his acceptance speech, Professor Freire talked about his work. "It is true," he said, "that the direction of everything that I have tried to do during many years in education, in my own country and elsewhere, can only be understood by those who are interested in the historic, social, cultural and political conditions of my work as an educator. By this I mean that however great my personal input to teaching and research may be, it does not entirely account for my approach, which can only be explained in social terms.

"Ever since my youth this conviction has conditioned me to face with humility the results and the development of my efforts in the field of education. That is why I neither overvalue nor underestimate my contribution towards the upholding of a progressive practice and theory of education.

"I have always been very self-critical in my own research, and constantly try to learn while teaching. I have never drawn a dichotomy between teaching and learning. I have always insisted on the seriousness of the act of teaching, which requires from the teacher a degree of competence in the subject-matter and the way in which it is taught, as well as political clarity regarding the choice of those who should benefit from education. I can only conceive of teaching as a complex whole: it cannot exist without teachers, students, syllabuses, methods, objectives and purposes. Throughout history, educational practices and theories have appeared which have at times favoured the teacher or the student, the content or the method.

"When I speak of learning to teach, I do not mean to diminish in any way the professionalism of the teacher. However, it is impossible to deny that, while teaching, one learns from the students' doubts, from their often uncritical view of the act of learning and from the relationship they have with their teacher.

"As Unesco offers me this challenging tribute, I cannot forget how far I have come in the course of my teaching career, always open to the challenges held out to me by students, whether young academics from different cities of the world, agricultural labourers, or urban factory-workers from many countries.

"At this moment, in my office in São Paulo, while I fill these pages with words which I shall soon be reading, my memories irresistibly take me back to places that I have visited or experiences that I have had during my life. Many of these memories are crowded with people of diverse origins—Latin American or African peasants; North American or Latin American Indians; Blacks from North American ghettoes; groups called "aborigines" by the Whites of Australia, New Zealand or the South Pacific islands; Spanish, Portuguese or Italian urban workers whom I met in Geneva or Paris during my exile; university students from Latin America, Europe, the United States, Africa and Asia. Peoples who struggle and find their liberty, others who fail, in Africa, Central America, the Caribbean and Latin America.

"I owe a great debt to many of these men, women and young people, to the fears they express when learning a fundamental lesson with me, to their doubts and their innocence. Their fears and their uncertainties, but also their convictions, which I do not always share, have helped me to see more clearly, to know more about things I thought I already knew only too well. This is so because I have exercised my boundless curiosity on their convictions and uncertainties, their doubts and fears, their fragmentary knowledge of the world, and whenever I reflect on educational practice, this helps me learn to think clearly and to work better.

"In my experience with urban and rural workers, it has also become obvious to me that a less naïve view of life does not necessarily mean a commitment to the struggle to change the world, much less a commitment to change for its own sake, as the idealist would have it.

"Anonymous, suffering, exploited people have taught me above all that peace is fundamental, essential, but in order to achieve peace a struggle is required. Peace is built and created by overcoming social imbalances. Peace is built and created by the continuous construction of social justice. That is why I do not believe in any effort to establish so-called 'peace education' which, instead of unveiling the injustices of the world, covers them up and tries to blindfold its victims.

"On the other hand, the kind of education that I advocate is rigorous, serious, fully democratic and progressive; education which, in its concern with what the students are learning, challenges and critically assesses them." ■

The Unesco Prize for Peace Education aims to "promote all forms of action designed to construct the defences of peace in the minds of men, by rewarding a particularly outstanding example of activity designed to alert public opinion and mobilize the conscience of mankind in the cause of peace". The annual prize, worth $60,000, may be awarded to "an individual, a group of individuals or an organization". Candidates may be nominated by "Member States of Unesco, intergovernmental organizations, non-governmental organizations granted consultative status with Unesco and persons whom the Director-General deems qualified in the field of peace". Nominations must be submitted to the Unesco Secretariat by 31 March at the latest each year.

The Courier UNESCO

Editorial, Sales and Distribution Office:
Unesco, 7 Place de Fontenoy, 75700 Paris.

Subscription rates
1 year: 78 French francs. Binder for a year's issues: 56 FF

The **Unesco Courier** is published monthly.

Individual articles and photographs not copyrighted may be reprinted providing the credit line reads "Reprinted from the **Unesco Courier**", plus date of issue, and three voucher copies are sent to the editor. Signed articles reprinted must bear author's name. Non-copyright photos will be supplied on request. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of Unesco or those of the editors of the **Unesco Courier**. Photo captions and headlines are written by the Unesco Courier staff. The boundaries on maps published in the magazine do not imply official endorsement or acceptance by Unesco or the United Nations. The Unesco Courier is produced in microform (microfilm and/or microfiche) by: (1) Unesco, 7 Place de Fontenoy, 75700 Paris; (2) University Microfilms (Xerox), Ann Arbor, Michigan 48100, U.S.A.; (3) N.C.R. Microcard Edition, Indian Head, Inc., 111 West 40th Street, New York, U.S.A.; (4) Bell and Howell Co., Old Mansfield Road, Wooster, Ohio 44691, U.S.A.

Editorial staff (Paris)
Assistant Editor-in-chief: Olga Rödel
Managing Editor: Gillian Whitcomb
Editors:
English: Roy Malkin
Caroline Lawrence
French: Alain Lévêque
Neda el Khazen
Spanish: Francisco Fernandez-Santos
Russian: Nikolai Kuznetsov
Arabic: Abdelrashid Elsadek Mahmoudi
Braille: Frederick Potter

Research: Violette Ringelstein
Illustrations: Ariane Bailey
Layout and Design: Georges Servat, George Ducret
Promotion: Fernando Ainsa
Sales and subscriptions: Henry Knobil
Special projects: Peggy Julien

All correspondence should be addressed to the Editor-in-Chief in Paris

Non-Headquarters editions
German: Werner Merkli (Berne)
Japanese: Seiichiro Kojima (Tokyo)
Italian: Mario Guidotti (Rome)
Hindi: Ram Babu Sharma (Delhi)
Tamil: M. Mohammed Mustafa (Madras)
Hebrew: Alexander Broido (Tel Aviv)
Persian:
Dutch: Paul Morren (Antwerp)
Portuguese: Benedicto Silva (Rio de Janeiro)
Turkish: Mefra Ilgazer (Istanbul)
Urdu: Hakim Mohammed Said (Karachi)
Catalan: Joan Carreras i Marti (Barcelona)
Malaysian: Azizah Hamzah (Kuala Lumpur)
Korean: Paik Syeung-Gil (Seoul)
Swahili: Domino Rutayebesibwah (Dar-es-Salaam)
Croato-Serb, Macedonian, Serbo-Croat, Slovene: Bozidar Perkovic (Belgrade)
Chinese: Shen Guofen (Beijing)
Bulgarian: Goran Gotev (Sofia)
Greek: Nicolas Papageorgiou (Athens)
Sinhala: S.J. Sumanasekera Banda (Colombo)
Finnish: Marjatta Oksanen (Helsinki)
Swedish: Lina Svenzén (Stockholm)
Basque: Gurutz Larrañaga (San Sebastian)
Thai: Savitri Suwansathit (Bangkok)

Unesco Courier Index 1986

January

TREASURES OF WORLD LITERATURE. International Year of Peace (A.-M. M'Bow). Unesco's General Conference. A library of world classics (E.J. Maunick). Eleven Nobel Laureates. 'Knowledge of the Orient' (Etiemble). In the world of men (Chuang Tzu). The originality of Japanese literature (R. de Ceccatty). Winds (S. Shonagon). African voices (S. Bessis). The song of Lawino (O. P'Bitek). Tradition and experiment in Arabic letters (A. Laabi). The citadel of Aleppo (I. Batutah). The writers of Scandinavia (J.-C. Lambert). The farewell (P. Lagerkvist). Latin America, a world apart (J.E. Adoum). Gauderios (Concolorcorvo). From the heart of Eastern Europe (E. Reichman). Jalali meets his master. Publishers' impressions.

February

THE NEW WORLD OF THE OCEAN. Blue planet (H. Brabyn). The restless currents. A fortune on the sea bed. Time and tide. Charting the ocean floor (D. Krause and J. Richardson). World map of the sea depths. Marine science. Satellites scan the ocean (D.J. Baker). The Intergovernmental Oceanographic Commission. The challenge of the new ocean regime (M. Ruivo). Highlights of the Convention on the Law of the Sea. Living treasures of the deep (V. Voitov). World fisheries face growing demand.

March

HALLEY'S COMET (H. Brabyn). Home by a neck (G. Poisson). Tango time (L. Bocaz). The Channel Tunnel (J. Ardagh). His n'Hers (E. Badinter). The powers of language (C. Hagège). The Picasso Museum in Paris (D. Bozo). Matta (J.-J. Lebel). Treasures of Mongolia (N. Ser-Odjav).

April

MUSIC ON THE MOVE. Science and music (Iannis Xenakis). Nueva canción (D. Viglietti). The mystery of melody (A. Burgess). Music for all (M.A. Estrella). Folklore and phonosphere (M.E. Tarakanov). On wings of song (R.H. van Gulik). The griot, singer and chronicler of African life (L. Konte). When opera takes to the screen (D. Jameux). The modern soundscape and noise pollution (N.L. Wallin).

May/June

UNESCO COURIER ANTHOLOGY. A message to world youth (A.-M. M'Bow). The roots of a growing world crisis. My latest work—a wall (J. Miró). Food for a hungry world (A. Dakouré). Nuclear weapons and world sanity (L. Pauling). Apartheid: the shameful record (B. Davidson). Racism today: "Us" and "Them" (A. Memmi). The forbidden dialogue (L. Nkosi). Pictures in our heads (O. Klineberg). The menace of "extinct" volcanoes (H. Tazieff). The shocking slaughter of Africa's wild life (J. Huxley). Will deserts drink icebergs? (P.-E. Victor). Fifty years of literary life (Ba Jin). Night thoughts, November 1926 (Lu Xun). The angry young men of Oceania (A. Wendt). The Afro-Brazilian experiment (G. Freyre). Where gods and men have mingled (J. Amado). I was born 1,000 years ago (D. George). Ishi—the last of the Yana Indians (A. Métraux). The Blacks in Latin America (A. Carpentier). The land-locked island of Paraguay (A. Roa Bastos). The Chronicle of Michoacán (J.M.G. Le Clézio). An illiterate in Paris (M. Duras). A 21-point programme for a global strategy in education. Science, technology and man (Nobel Prize-Winners' Round Table). The truth behind the veil of facts (J. Ortega y Gasset). The candle of learning (A. Salam). My first steps in space (A. Leonov). African childhood (C. Laye). The sting in the fairy tale (J.E. Adoum). Disabled characters in search of an author (T. Orjasaeter). All about Alice (A. Burgess). A Third World view of human rights (R. Coomaraswamy). Women of the Mediterranean: tradition and change (N. Göle). Self-portrait of a woman writer (Ding Ling). The image and the word (A. Moravia). The yestermorrow of the book (M. McLuhan). Man, the first walkie-talkie (V. Bunak). Tongues that span the centuries (A.H. Ba). The non-aligned countries pool their news (P. Ivacic). On translation (O. Paz). Painted manuscripts of pre-Columbian America (M.A. Asturias). Today's crisis in anthropology (C. Lévi-Strauss). The building blocks of culture (C.A. Diop). The writer between two worlds (T. Ben Jelloun). The action of a man who snatches something from death (A. Malraux). Miniature anthology of works by Al-Biruni. Lenin and the physical sciences (M. Keldysh). Portrait of Rabindranath Tagore (S. Ray). Leonardo da Vinci, or the glory of painting (C. Pedretti). Letter from Nagasaki (T. Nagai).

July

STORY OF THE EARTH. The genesis of the Earth (J. Gribbin). Vital statistics. Inside the Earth. Our place in the Solar System. Wandering continents. Geological time. Shaping the land. A trilogy of rocks. Drilling into the unknown (Y. Kozlovski). The restless Earth (E.M. Fournier d'Albe). Volcanoes (H. Tazieff). The evolution of life. Life from Space (C. Wickramasinghe). The hand of man (S. Boyden and M. Hadley).

August

INTERNATIONAL YEAR OF PEACE. Peace as an absolute value (C. Lefort). Peace, disarmament and technology (L. Echeverría). The cost of peace (M.S.O. Olisa). Peace in the regional context (A.S. Ad-Dajani). 'There is no peace because there is no justice' (D.M. Tutu). The Pugwash movement (J. Rotblat). Perceptions of threat and security (Y. Sakamoto). Higher education and peace. Physicians and the nuclear threat (B. Lown). Unesco and the International Year of Peace. World military spending. The United Nations World Disarmament Campaign (J. Martenson). Towards a new way of thinking (G.I. Gerasimov). A thousand paper cranes. Violence in the Third World (Soedjatmoko).

September

AVERROES, MAIMONIDES. Maimonides, a guide for the perplexed (A.-M. M'Bow). Averroës and Maimonides, philosophers of al-Andalus (M.C. Hernández). Two mediators of medieval thought (M. Arkoun). A miniature anthology of Maimonides and Averroës. A voice that speaks across the centuries (S. Rosenberg). Averroës, reason and tolerance (M.A. Sinaceur). Ibn Rushd and the Islamic philosophical tradition (A.V. Sagadeev). Maimonides the humanist (A. Sáenz-Badillos). The prophet, the scholar and the statesman (R. Goetschel).

October

SMALL COUNTRIES: A WEALTH OF CULTURES. Unesco: 40 years of action (A.-M. M'Bow). Small countries and the international community (E. Dommen and P. Hein). The quest for identity (R. Chasle). Worlds apart (F. Doumenge). The new frontiers of the sea. Maldives: a land of atolls (H.A. Manik). The cradle of Polynesian culture (A.M. Taufe'ulungaki). The Caribbean community (C. Nicholls). New nations of Africa (B. Davidson). Land-locked islands. Bhutan: the land of the dragon (R. Dorji). In harmony with nature (C. Jest).

November

IMAGE AND IMAGINATION. Al-Ghazâlî: From philosophy to mystical experience (A.-M. M'Bow). The spiritual quest of al-Ghazâlî (A. Badawi). Aleksandr Ostrovsky (N. Kornienko). Latin America in European painting (M. Rojas Mix). Saintly sons and daughters (D. Holzman). The abacus (T. Sawada). Breakthroughs in brain research (D. Ottoson). Science and tradition (B. Nicolescu). The human factor in African development (J.-P. Ngoupandé).

December

BRAZIL. A land of contrasts (Thiago de Mello). Pilgrims of the Southern Cross (E. Gardaz). Brazil and its neighbours (E. Nepomuceno). Caribbean cousins (C. Castilho). The African heritage (G. Freyre). Black theatre, Black consciousness (A. Vilas-Boas da Mota). Three continents, one people (C.R. Brandão). Clothesline literature (C. Pisa). Concrete poetry (S. Sarduy). Music (T. de Souza). Cinema Novo (P.A. Paranaguá). Return ticket (F.A. Cristóvão). The Week of Modern Art. Unesco and Brazilian literature. Art for children. Wealth of a nation.

Photo © Antonio Bento / Léo Christiano Editorial Ltda

Cangaceiro (1951), oil on canvas,
by Candido Portinari (1903 - 1962).
Amélia and Leão Gondim de Oliveira Collection.